

# *Music Educators Journal*

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Official Magazine • MUSIC EDUCATORS NATIONAL CONFERENCE • November-December 1961

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*Edited by* PAUL HENRY LANG



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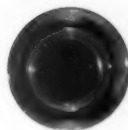
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# Bulletin BOARD

**MENC National Conventions.** The dates and host cities for the next three biennial conventions of the Music Educators National Conference:

1962—March 16-20, Chicago, Ill.  
1964—March 6-10, Philadelphia, Pa.  
1966—March 18-22, Kansas City, Mo.

The MENC State Presidents National Assembly will convene, in each instance, two days in advance of the above dates.

**MENC Division Meetings.** Dates and locations for the 1963 MENC division meetings are as follows: *Eastern*, February 28-March 4, Atlantic City, New Jersey; *North Central*, March 29-April 1, Minneapolis, Minnesota; *Northwest*, April 17-20, Casper, Wyoming; *Southern*, March 20-23, Charleston, West Virginia; *Southwestern*, January 13-16, St. Louis, Missouri; *Western*, April 7-10, Bakersfield, California.

**The American Choral Directors Association** has become an associated organization of the MENC by action of the national MENC board of directors at their August meeting in Washington, D.C. The annual convention of ACDA will be held in Chicago, Illinois, March 14-15, two days prior to the official opening of the MENC convention. Elwood Keister, University of Florida, Gainesville, is president.

**NSOA Convention.** The third annual convention of the National School Orchestra Association was held at Fish Creek, Wisconsin, August 20-25, 1961 in conjunction with the University of Wisconsin and the Peninsula Music Festival, with Thor Johnson as conductor of the Peninsula Orchestra. The Peninsula Orchestra is composed of forty musicians from the major symphonies and schools of music in the United States. The convention featured daily rehearsals of the directors' reading orchestra and the directors' concert orchestra. Special concerts for NSOA members and their families were performed by the Peninsula Orchestra, ensembles from the Peninsula Orchestra and the NSOA Directors' Orchestra, all under the direction of Mr. Johnson. A large group of school orchestra directors from twenty states and the District of Columbia heard Mr. Johnson lecture on the Art of Conducting and attended daily sessions on orchestra curriculum, scheduling, motivation, and promotion.

The new officers of the Association are: Forest R. Etling, Benton Harbor, Michigan, president; Howard A. Olsen, Edina, Minnesota, 1st vice-president; G. Lewis Doll, San Antonio, Texas, 2nd vice-president; Peter Labella, Joliet, Illinois, secretary; and Orville L. Dally, Bryan, Ohio, treasurer.

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**MTNA Convention Dates.** Dates and locations of the six division conventions of the Music Teachers National Association for 1962 are: *Southern*—February 13-16, New Orleans, Louisiana; *West Central*—February 27-March 2, Omaha, Nebraska; *East Central*—March 6-9, Madison, Wisconsin; *Southwestern*—June 10-14, Dallas, Texas; *Eastern*—October 10-12, Baltimore, Maryland; and *Western*—July 29-August 1, Salt Lake City.

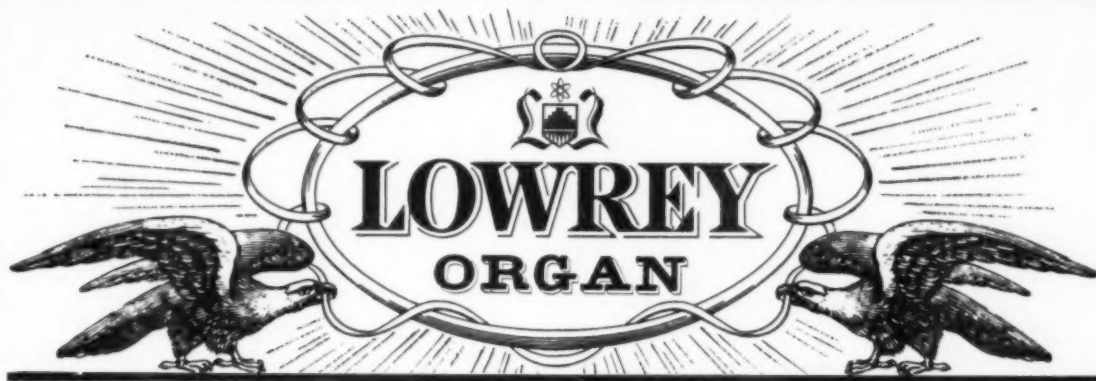
**Mid-West Band Clinic.** The fifteenth annual Mid-West National Band Clinic will be held at the Hotel Sherman, Chicago, Illinois, December 20-23, 1961. During the four-day convention there will be 10 instrumental clinics and music exhibits by representatives of the music industry. There will be nine bands to present new music of all grades of difficulty. Raymond F. Dvorak of the University of Wisconsin will act as master of ceremonies. "The Air Force Band of the West" from Lackland Air Force Base, San Antonio, Texas, will present the Grand Finale Concert on December 23. Admission is free to all, and reservations should be requested from Mid-West National Band Clinic, Lee W. Peterson, Executive Secretary, 4 East Eleventh Street, Peru, Illinois.

**H. & A. Selmer, Inc., Elkhart, Indiana,** has announced the purchase of the Vincent Bach Corporation, Mount Vernon, New York. Vincent Bach Corporation specializes in artist grade trumpets, cornets, trombones. Selmer produces woodwind instruments and supplies both woodwind and brass instruments for the educational market. Production will continue in the Mount Vernon plant under the direction of Vincent Bach, who will remain as president of the corporation. He will also serve as an engineering consultant to Selmer in connection with the design and production of its Bundy and Signet brass instruments and of course the world-famous Bach artist mouthpieces.

**Illinois All-State Music Activity.** More than 2,000 junior and senior high school musicians will take part in the 1961-1962 Illinois All-State Music Activity, November 24-25, 1961, at the University of Illinois. The All-State Music Activity brings together promising school musicians on a state-wide basis for two days of intensive work under outstanding conductors and teachers, thus upgrading the entire level of school music programs in Illinois. Climaxing public concerts are held in connection with the annual state meeting of the Illinois Music Educators Association. Guest conductors of the senior group will be: *Chorus*—Margaret Hillis, Chicago Symphony Orchestra Choral Director; *Band*—Weston Noble, Luther College Band, Decorah, Iowa; *Orchestra*—Bernard Goodman, University of Illinois School of Music. Junior group conductors will be: *Chorus*—Varner Chance, Illinois Wesleyan University, Bloomington; *Band*—John Paynter, Northwestern University, Evanston; *Orchestra*—Robert King, Central Kentucky Youth Symphony, Lexington.

A feature of this Activity will be tryouts for a select All-State Band, Orchestra, and Chorus which have been invited to perform at the biennial meeting of the MENC, March 18 at McCormick Place Theater, Chicago Illinois.





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## In the NEWS

**William Schuman**, will assume new duties as president of the Lincoln Center of the Performing Arts on January 1, 1962. He will become president emeritus of the Juilliard School of Music and consultant at Juilliard until the end of the academic year (June 30), and will remain a director until a new president takes office. Three board members have been appointed to seek a new president. They are David M. Keiser, chairman; Franklin Benkart; and Edward R. Wardwell. Mark Schubart will continue as dean and vice president of the school.

**Music Research.** "A listing of Music Research of Ohio Graduate Schools, 1955-1959," has been compiled by the Committee on Research of the Ohio Music Education Association. The eleven-page document has a foreword by Stephen M. Clarke of Capital University who was chairman of the research committee, and contains a research index and bibliography.

**Oberlin College**, Oberlin, Ohio, has sent the fourth class of juniors in its Conservatory of Music to Salzburg, Austria, to study abroad for the academic year 1961-1962. J. Robert Williams, director of public relations at Oberlin, will provide any further information desired.

**Carl Orff Center at Salzburg.** The Mozarteum of Salzburg has established a world center dedicated to the teaching of the works of Carl Orff. Headed by Mr. Orff, the center is designed to give his followers a home for teaching and research. Aside from summer courses, there will be a four-semester curriculum for teachers as well as regular conferences.

**Percussion Clinic.** Ludwig's second in a coast-to-coast "Spectacular" series centers national attention Friday, November 24, 1961 at Chicago's new McCormick Place Theater, 23rd and Lake Shore Drive. Registration and displays open at 9:00 a.m.; clinics with leading percussion experts until 5:30 p.m.—all free. Evening show featuring Dick Schory and his RCA Victor Percussion Pops Orchestra will climax the day's events; buy tickets at Theater box office—\$2.00 and \$3.00. Secure further information from Ludwig Drum Co., 1728 N. Damen Ave., Chicago, Ill.

**UCLA Band Tour.** The University of California at Los Angeles Band made a highly successful European tour during the summer of 1961. Under the direction of Clarence Sawhill, director, and Kelly James, associate director, this 83-member band visited England, France, Switzerland, Germany, Austria, and Denmark. A highlight of the tour was the Band's appearance at the meeting of the International Society for Music Education at Vienna. Another was a concert in Aalborg, Denmark on July 4, at the American Independence Day celebration in Rebild National Park. This is the world's largest Fourth of July celebration outside the United States and attracts up to 40,000 people.

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Indiana University School of Music will present an opera each Saturday night during the 1961-1962 school year. The program includes 25 repertory presentations. Scheduled for presentation are "Abduction from the Seraglio," by Mozart; Massenet's "Werther"; "Tosca," by Puccini; "The Scarlet Letter," by Walter Kaufmann of the I.U. music faculty; "Helen of Troy," by Offenbach; "Midsummer Night's Dream," by Benjamin Britten; Wagner's "Parsifal"; and Donizetti's "Elixir of Love." Wilford C. Bain is Dean of the Indiana University School of Music.

The School Band of America, a private, non-profit group, organized and directed by Edward T. Harn, Bloomington, Illinois, successfully toured Europe during the summer of 1961. From June 27 to July 25, the band presented 11 concerts in six countries. Consisting of 76 student musicians from 25 states, the band was chaperoned by 17 adults. Primary purposes of the European tour were to promote international good will through the medium of music; to present American youth at its best; and to demonstrate the effectiveness of music education in the United States. Plans are being made for a second tour to begin June 25, 1962. Inquiries should be addressed to Edward T. Harn, 28 Harbord Drive, Bloomington, Illinois.

An International Music Center initiated by the International Music Council of UNESCO in cooperation with the Austrian Broadcasting Company has been established at the Vienna Academy for Music in Vienna, Austria. Hans Sittner, Director of the Vienna Academy for Music, has been elected president of the Center which will coordinate the collaboration of the various television stations competing for the Salzburg Opera Prize to be awarded in August 1962 and will organize a world congress "Music on Television," to take place in Salzburg following the Opera Prize award.

The 1962 Vienna Festival, May 26-June 24, will be marked by the reopening of the "Theater an der Wien." First performance will be Mozart's *Magic Flute*, directed by Rudolf Hartmann of the Munich State Opera.

Robert Stolz, Austrian composer of operettas, has been commissioned by the 1962 Bregenz Festival committee of Bregenz, Austria, to write a modern operetta "Far Away From Yucatan." This will be his first modern operetta featuring contemporary characters and will be presented on a gigantic floating stage on Lake Constance in the province of Vorarlberg.

Selmer's *Bandwagon*. The highlight of the September issue of *Bandwagon*, the music magazine published by H. & A. Selmer, Inc., Elkhart, Indiana, is a four page pictorial section which shows 17th and 18th Century carvings on instruments, and modern art and photography of 20th Century instrument parts. Also included is a report on the University of Michigan Band's tour of Russia and many articles of interest to music educators. The recently changed format has turned the *Bandwagon* into a beautifully designed magazine. Band directors who want to receive the magazine should write H. & A. Selmer, Elkhart, Indiana.





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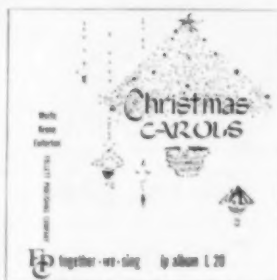
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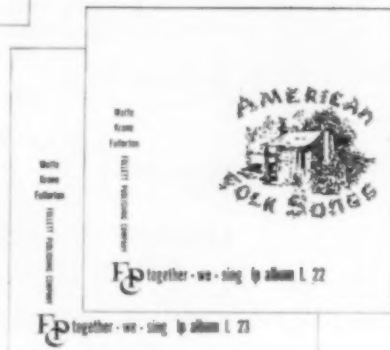


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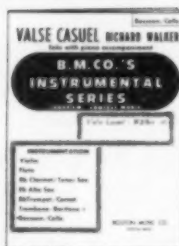
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**NASM Meeting.** The thirty-seventh annual meeting of the National Association of Schools of Music will be held in Denver, Colorado, November 24 and 25, 1961. A series of commission and committee meetings will precede the main sessions by three days. Panel discussions on "What Constitutes a Good Music Library in a Collegiate Institution," "Strings in the U. S.," "The Placement of Graduates," and "The Proliferation of Music Degrees" will be presented, as well as workshops and meetings of regional groups.

**Ernst Hohner**, head of the 104-year-old musical instrument house of Matthew Hohner in Trossingen, Germany, has been honored with the title Professor, a distinction connoting his many important cultural contributions. Professor Hohner celebrated his 75th birthday this summer in the Black Forest "singing village" where his grandfather founded the house which has made the accordions, harmonicas, organs and other instruments that have borne the Hohner name the world over.

**The New CONNchord look.** CONNchord, published by the Conn Corporation, Elkhart, Indiana, has achieved a new look in the October 1961 issue. "Dedicated to the advancement of music education" the publication presents interesting features and thought-provoking articles in a gay, colorful style. A special binder will soon be available to keep copies in a handy file.

**National Gallery of Art Concerts.** The 20th season of Sunday evening concerts is under way at the National Gallery of Art in the nation's capital. Supported by a grant from the Calouste Gulbenkian Foundation of Lisbon, the concerts under the general direction of Richard Bales, conductor of the National Gallery Orchestra, are free to the public. The programs are broadcast in their entirety in stereophonic sound.

**Frank S. Stillings**, assistant professor of theory at the University of Michigan School of Music, has been chosen as the new editor of "American Music Teacher," journal of Music Teachers National Association.



**THE STAGE BAND MOVEMENT** was given impetus in the summer of 1961 with a series of jazz clinics held at leading universities. The picture above was made at the Michigan State University clinic which was attended by 225 high school and college students. Shown are Matt Betton, assistant clinic director, Buddy DeFranco, Stan Kenton, and Gene Hall, associate professor of music at MSU and director of the week-long clinic.



**ANNOUNCING...**

# THE MUSIC MAN

## MARCHING BAND COMPETITION FESTIVAL

Mason City, Iowa, June 19, 1962

FOR LIST OF FABULOUS

**PRIZES**

SEE PAGES 20, 21

Our 24th Annual Band Festival will be something extra special next year.

In addition to some 80 of our regional school bands which participate each year in the Mason City Festival, high school marching bands from each of the other 49 states will be invited to attend in 1962. The latter will compete separately for many top national honors and awards.

Our Festival on June 19, 1962, will salute the much heralded Warner Bros. motion picture, Meredith Willson's "The Music Man," which will have its world press premiere here on the same day. We feel this is especially fitting because Mason City is Meredith Willson's boyhood home, as well as the "River City" of the movie. To focus nationwide attention on this occasion, Warner Bros. will bring to Mason City a contingent of national press, radio and television representatives — plus motion picture stars and other celebrities.

Major school awards will include a complete set of

RMC/Reynolds background instruments, Webcor recording equipment and other band accessories (see pages 20 and 21). Immediately following the Festival events, the grand winner—*The Music Man Band*—will be sponsored by Warner Bros. on tour and on a major network TV guest appearance.

Housing in private homes and all meals will be provided without charge for the 49 competing bands from arrival in Mason City on Monday evening, June 18, until departure on Wednesday morning, June 20, 1962. To help defray band travel expenses, Warner Bros. will endeavor to arrange fund-raising opportunities in cooperation with local theatres wherever possible, and special arrangements have been made with Greyhound to provide minimum cost bus transportation.

Limited accommodations force us to restrict the number of competing bands to one from each state. These guest bands will be selected by a qualified panel of musical authorities from applications submitted.

*For more complete details and application information write:*

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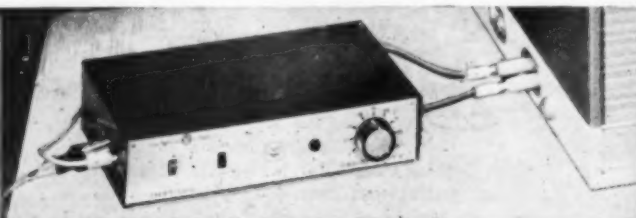
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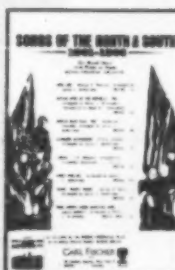
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WILLIAM GRAVES has been appointed supervisor of fine arts in the Tennessee State Department of Education. He was formerly president of the Mississippi Music Educators Association.

MONDEL ELY BUTTERFIELD has retired as professor and chairman of the department of music, East Tennessee State College, Johnson City, Tennessee, a position which he had held since 1935. Mr. Butterfield had had extensive experience as teacher, supervisor, and director of music in public schools and colleges in New York State and Pennsylvania before going to East Tennessee State College. A life member of MENC he was co-founder and first president (1938-1940) of the East Tennessee School Band and Orchestra Association. In 1936 he organized, trained, and directed the Appalachian Choral Societies which have presented Handel's "Messiah" in Johnson City over a twenty-five year period. Mr. Butterfield plans for semi-retirement in Florida.

GIDEON WALDROP, formerly music consultant in the Ford Foundation's Division of Humanities, has joined the administration of Juilliard School of Music, New York, as assistant to the president.

RUSSELL TIEDE will replace Alonzo Seaboldt as the new editor of the South Dakota Music Educator.

CHORAL PRESS, INC., operated by and associated with Harold Flammer, Inc., and formerly located in Hollywood, California, has moved to a new location at 251 West 19th St., New York 11, N.Y.

LAWRENCE E. RICE has retired after 32 years of teaching instrumental music at Champion Township School, Warren, Ohio. Mr. Rice, who has been teaching for a total of 36 years, will be succeeded by Joseph Penner.

ROBERT VAN DOREN, immediate past president of the South Carolina Music Educators Association, has been promoted to associate professor of music education at the University of South Carolina.

JESSIE M. PERRY has resigned after serving for five years as the editor of the Utah Music Educator and is succeeded by James A. Mason of Brigham Young University, Provo, Utah. Prior to becoming editor of the state periodical Miss Perry served for three years as secretary of the Utah Music Educators Association.

ROBERT HINES, director of choirs at Southern Illinois University, Carbondale, since 1957, has resigned to accept a similar position at the University of Wichita (Kansas). He succeeds the late Floyd Wakeland.

WALTER B. DUDA, formerly assistant professor of music education at Berea College, Berea, Kentucky, has accepted the position of music counselor for the Cicero (Illinois) Public Schools. Mr. Duda recently received the degree of Doctor of Education in Music Education from the University of Illinois, Urbana.

**CRAWFORD GATES** has been named chairman of the Music Department at Brigham Young University, Provo, Utah. **John R. Halliday**, chairman of the Music Department since 1948, went on a sabbatical leave for one year and will return September 1, 1962, as a professor of music.

**DAVID P. MATHEWS**, manager of the service and accessory department of Buescher Band Instrument Co., Elkhart, Indiana, has been appointed sales representative for the states of Indiana, Ohio, western Pennsylvania, and New York. Mr. Mathews has taught instrumental music and has been band director at several high schools.

**J. JUSTIN GRAY** was recently appointed associate professor of music and director of instrumental organizations at Orange County State College, Fullerton, California. Prior to assuming the position at this new state college Mr. Gray spent two years completing a Doctor of Musical Arts degree at the University of Southern California.

**NAT KORN** has been named general manager of the standard and educational department of Music Publishers Holding Corporation. Mr. Korn was previously assistant sales manager in charge of the Eastern Division of MPH since 1957.

**SISTER CECILIA, S.C.** of Pittsburgh has been named editor of *Musart*, official publication of the National Catholic Music Educators Association, to succeed the late Monsignor Thomas J. Quigley. Sister Cecilia has written a regular column in *Musart* and is director of music for the Pittsburgh Catholic schools and is also music supervisor for the schools of her community.

**ANDREW GALOS** has been appointed director of the University of New Hampshire Symphony Orchestra. He previously was concertmaster of the Phoenix Symphony Orchestra, Phoenix, Arizona. **Donald Mattran** is now in charge of the University Symphonic Band, the football band, and the ROTC band. Prior to this appointment Mr. Mattran was associated with the University of Michigan as supervising teacher in the music education program and director of the Belleville (Michigan) High School Band.

**RICHARD E. STRANGE** has joined the faculty of the College of Fine Arts, Carnegie Institute of Technology, Pittsburgh, Pennsylvania, as director of the Kiltie Band and assistant professor of music education. Mr. Strange was previously director of bands at West Virginia University, Morgantown.

**ROBERT REUTER**, chairman of the organ department at Chicago Musical College of Roosevelt University, has been named chairman of the newly-formed church music department at the college. Assisting him will be **Margaret Hills**, founder and director of the Chicago Symphony Orchestra Chorus and newly-named director of choral music at Roosevelt University. The four-year course of study leading to the bachelor of music degree is designed to prepare students for positions as organists and choir directors.

**ABRAHAM KAPLAN** has been appointed conductor of the Juilliard Chorus, Juilliard School of Music, New York. The position was formerly held by **Frederick Prausnitz** who resigned to devote his time to conducting activities.

**WILLIAM BERGSMA**, formerly chairman of the Composition and Literature and Materials faculties, has been named associate dean, Juilliard School of Music, New York. A member of the faculty since 1946, Mr. Bergsma is responsible for the implementation of the School's educational program in his new position.

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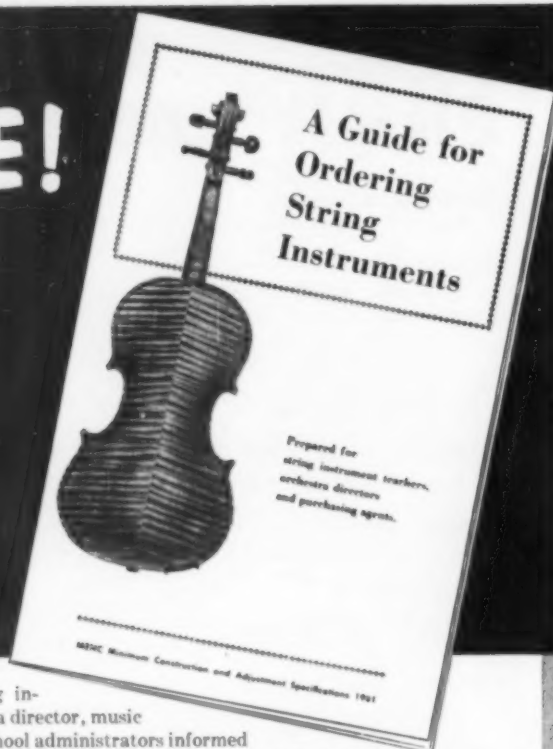
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**EDWARD F. J. EICHER** has assumed duties as professor of music education and director of the newly formed music education program at Westminster Choir College, Princeton, New Jersey. Since 1952 Mr. Eicher had been supervisor of music for the board of education of Westwood, New Jersey. Westminster has also announced the appointment of **Julius Herford**, professor of historical and structural analysis, as chairman of that department.

**DANIEL J. PERRINO** has been appointed acting supervisor of the Music Extension Section, University of Illinois, Division of University Extension, Urbana. Mr. Perrino has been a member of the Division of University Extension and School of Music faculties since 1960. He succeeds **Paul Painter** who will assume full-time duties in the School of Music.

**JOHN A. BARTELS** is the new sales promotion manager of G. Leblanc Corporation, Kenosha, Wisconsin. G. Leblanc has also announced the appointment of **Richard C. Witmer** as advertising manager.

**ALFRED W. HUMPHREYS**, formerly Montana State Supervisor of Music, has accepted a position as head of the department of music education, University of Tennessee, Knoxville. **Robert Crebo** was appointed as the new Supervisor of Music in Montana.



**AMC OFFICERS FOR 1962.** American Music Conference has announced the list of officers elected to serve during 1962. Shown above are (left to right) **vice-president**, James M. E. Mixer, **vice-president**, The Baldwin Piano Co.; **president**, T. M. McCarty, **president**, Gibson, Inc.; **treasurer**, L. P. Bull, **president**, Story & Clark Piano Co.; **secretary**, Edward A. Targ, **vice-president**, Targ & Dinner.

Newly elected to the board of directors: **F. D. Streep, Jr.**, representing the National Association of Music Merchants, and **Philip Werlein, IV**. Continuing as directors: **R. Gregory Durham**, **president**, Lyon & Healy, Inc.; **Henry S. Grossman**, **president**, Grossman Music Corp.; **Leland B. Greenleaf**, **president**, C. G. Conn, Ltd., representing the National Association of Band Instrument Manufacturers; **Jerome Hershman**, **secretary-treasurer**, Hershman Musical Instrument Co., representing National Association of Musical Merchandise Wholesalers; **Jay L. Kraus**, **president**, The Harmony Co.; **W. W. Kimball, Sr.**, **president** of the National Piano Manufacturers Association; **E. R. McDuff**, **president**, Winter & Co.; **Lynn L. Sams**, **president**, Buescher Band Instrument Co.; **Henry Z. Steinway**, **president**, Steinway & Sons; **Eldred S. Byerly**, **president** Byerly Brothers Music Co.; **Stanley M. Sorensen**, **president**, Hammond Organ Co.; **David Wexler**, **president**, David Wexler & Co., representing the National Association of Accordion Wholesalers.



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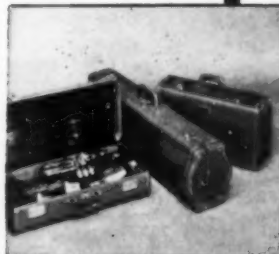
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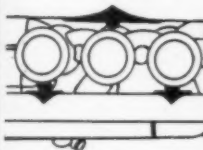
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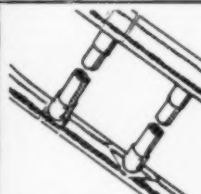
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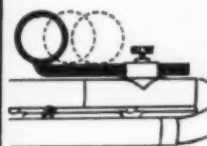
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GRACE ULLEMEYER retired in late August 1961 from the music faculty of Trenton State College, rounding out forty-six years' experience in music education. A member of MENC since 1917, she has served on many state and national committees. She was the organizer and first president of the New Jersey Unit for the Association for Student Teaching and has been a member of the New Jersey state board of the MENC for eight years. Miss Ullemeyer has achieved special recognition through her efforts at the American Institute of Normal Methods, the University of Wisconsin, the Christiansen Choral School, and a Workshop in Student Teaching in Puerto Rico.

Before joining the faculty at Trenton in 1948, Miss Ullemeyer taught in a circuit of four rural schools in two counties in Illinois and was supervisor of public school music in the elementary, junior high, and senior high schools of Waterloo, Iowa. As instructor of music education, she was both supervisor of music in the demonstration school and director of men's, women's, and mixed choirs at the State Teachers College, Lock Haven, Pennsylvania.

Although retired, Miss Ullemeyer is presently teaching general music classes and starting the instrumental work for one of the Trenton junior high schools, and teaches an extension course for Trenton State College at Pemberton, New Jersey.

M. KARL OPENSHAW, formerly head of the Department of Secondary Education at Adelphi College, Garden City, N.Y., has joined the staff of the Association for Supervision and Curriculum Development of the National Education Association, 1201 Sixteenth Street, N.W., Washington 6, D.C. His major responsibility will be working with ASCD state groups.

OKLAHOMA BAPTIST UNIVERSITY, Shawnee, Oklahoma, has announced the appointment of four faculty members. Myrtle Merrill, who formerly taught at Columbia University and Michigan State University, will teach piano, piano pedagogy, and sight-reading at the piano in her position as professor of music. Helen Merriman, a former teacher at Amarillo Conservatory and North Texas State College, and Ted Harris, a graduate of Oklahoma Baptist University and the University of Illinois, are instructors in voice. Lawrence V. Fisher, instructor in strings, has taught at Mississippi State College as head of the string department.

DONALD B. NORTON, chairman of the music department of the Baltimore City College, has accepted appointment as professor of music at New Jersey State College, Glassboro, New Jersey.

HOWARD LERNER has been appointed advertising manager of Carl Fischer, Inc. Mr. Lerner was associated with Mills Music, Inc., for five years and has more recently served as advertising consultant for several music publishers.

DAVID FOLTZ, professor of choral music at the University of Wichita, has resigned to accept the position as head of the department of music at Mississippi Southern University, Hattiesburg.

A. CLYDE ROLLER will be visiting conductor for 1961-1962 for the Eastern New Mexico University Symphony. He is presently the conductor and musical director of Amarillo Symphony.

MARGARET HILLIS, founder and director of the Chicago Symphony Orchestra Chorus, has joined the faculty of Chicago Musical College of Roosevelt University as director of all choral activities. She is the founder of the American Concert Choir and Choral Foundation in New York and has been a member of the faculty of the Juilliard School of Music and choral director of the New York City Opera Company, the American Opera Society, the NBC-TV Opera Company, and the Santa Fe Opera.

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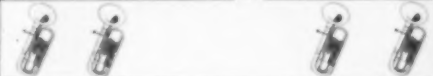
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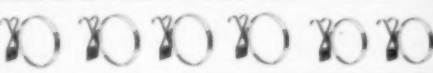
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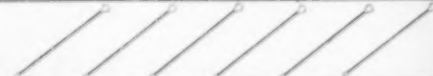
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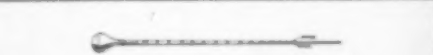
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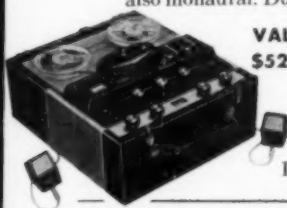
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**ACADEMICALLY TALENTED BIBLIOGRAPHY.** The National Education Association Project on the Academically Talented Student, 1201 Sixteenth St., N.W., Washington 6, D.C., has published "An Annotated Bibliography on the Academically Talented." This listing of useful material provides valuable assistance in providing leadership in the education of the academically talented. Single copies may be obtained for \$1.00, with discounts on quantity orders.

**RECORDS FROM INTERLOCHEN.** Edward MacDowell's "Suite No. 1 for Orchestra" comprises the first side of a new stereophonic recording with Joseph E. Maddy, president and founder of the National Music Camp, conducting the members of the National High School Orchestra. This first of a series of projected recordings also includes "The Alamo" by Don Gillis and the "Elegiac Prelude in A Minor" by Hugh Downs. All proceeds from these records, which are available from Interlochen Press, Interlochen, Michigan, will go to the scholarship endowment fund for young performing orchestral artists at the National Music Camp and the Interlochen Arts Academy.

**SELECTED READING SERIES.** "Human Forces in Teaching and Learning" edited by Leland P. Bradford and "Forces in Community Development" edited by Dorothy and H. Curtis Mial are the two latest publications in the Selected Reading Series available from the National Training Laboratories, Division of Adult Education Service, National Education Association, 1201 Sixteenth St., N.W., Washington 6, D.C.

**CAROLS FOR CHOIRS.** Fifty Christmas carols edited and arranged by Reginald Jacques and David Willcocks are now available from Oxford University Press. These carols, arranged mostly for mixed voices, have been chosen with carol concerts and carol services in mind to provide the convenience of having the material all under one cover. Thirteen of the carols are arranged for string accompaniment and have the words available on a separate leaflet for distribution to congregations. "Carols for Choirs" in hard covers sell for \$3.00; soft covers, \$1.80.

**"CHILDREN, THE MUSIC MAKERS"** is a bulletin prepared by the Bureau of Elementary Curriculum Development of the New York State Education Department. This guide recommends a program in music education consisting of six facets: singing, rhythm work, creating music, playing instruments, learning how to listen to music, and learning to read musical notation. Joseph G. Saetveit, New York state supervisor of music education, who prefaces the guide, says in part that "... the most functional music programs will occur in those school systems where music educators and classroom teachers plan together for each group of children, share as joint participants in all music instruction and work as a team in developing the varied phases of a well-rounded music program."

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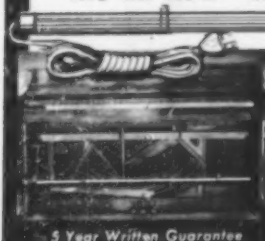
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**THE CANADIAN LIBRARY ASSOCIATION** has published "A Bio-Bibliographical Finding List of Canadian Musicians and Those Who Have Contributed to Music in Canada" compiled by a committee of the Canadian Music Library Association. Included in this list are not only those musicians who have lived in Canada during their entire lifetime, but also those born in Canada who left at an early age and those musicians born abroad who have contributed to Canadian music. Copies may be obtained for \$1.50 each from the Association, 63 Sparks Street, Ottawa, Canada.

**"MUSIC RESOURCE GUIDE"** is a new publication for elementary classroom teachers, music consultants, music educators, administrators, and others interested in the varied opportunities the integrated classroom music program offers for the physical, emotional, intellectual, and social development of the child. Compiled by Lorene Marvel, this resource book lists 1,658 records, 3,831 songs, and 170 films and is available from Schmitt, Hall & McCreary Company, Park at Sixth, Minneapolis 15, Minnesota, for \$7.45.

**NEW YORK UNIVERSITY** is offering an evening course on "The Development of Opera" which covers the history of opera from Monteverdi in the seventeenth century to twentieth-century composers. Other courses in music offered are "How to Read and Understand Music," "Jazz: American Art Form," and "Listening to Music." Further information can be obtained from: Division of General Education, New York University, One Washington Square North, New York 3, N.Y.

**PAUL M. STOFFER**, chairman for the music section program committee for Pennsylvania Schoolmen's Week, sponsored by the University of Pennsylvania operating jointly with the Southeastern District, Pennsylvania Music Educators Association, has written a concert piece "Concertino for Two" recently published by Henri Elkan, Philadelphia, Pennsylvania.

**"NEW HORIZONS FOR THE TEACHING PROFESSION"** is a 256-page report containing specific recommendations for selection, teacher education, accreditation, certification, and the advancement of professional standards. This reference book is now available for \$3.00 (cloth-bound) or \$2.00 (paperbound) from the National Commission on Teacher Education and Professional Standards, National Education Association, 1201 Sixteenth St., N.W., Washington 6, D.C.

**THE NEW SCHOOL FOR MUSIC STUDY** completed its first academic year in June 1961. A second successful year is now getting underway. The New School for Music Study is a center for piano pedagogy and music research created primarily to train piano teachers and for continued research in music, in learning, and in the most effective music-teaching methods. The curriculum was the outgrowth of fifteen years of extensive research and planning and is designed to meet the professional needs of the specialists it trains—pianists planning to become teachers, and experienced teachers who wish to increase their professional skills. A junior department for young people of the Princeton area is also a part of the school. For full information write Frances Clark, director, the New School for Music Study, Princeton, New Jersey.

**MUSIC BOOKLETS** entitled "You and Music," "The ABC's of Ballet," and "The ABC's of Symphonies" are available from the Channing L. Bete Co., Inc., Greenfield, Massachusetts. Available for 25¢ per single copy, the scriptographic teaching aids utilize a communications technique of key-words and graphics integrated into visual units that are easy to read and remember.



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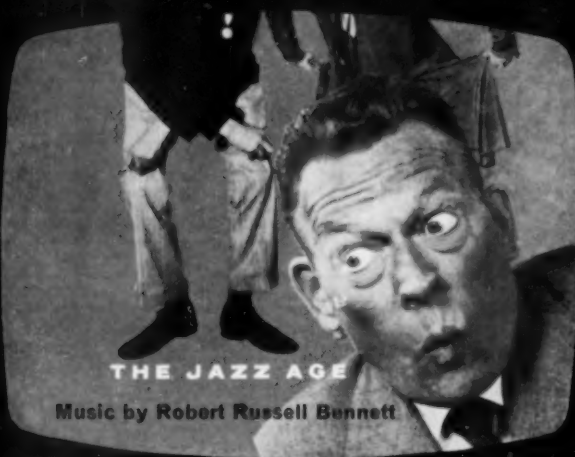


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**NFMC YOUNG COMPOSERS CONTEST.** National Federation of Music Clubs has launched its twentieth annual Young Composers Contest. Hattie May Butterfield of Fort Smith, Arkansas, is chairman. The contest is open to citizens of the United States between the ages of 18 and 26. Contest closes April 10, 1962. Details may be obtained from the NFMC Headquarters, Suite 900, 410 S. Michigan Avenue, Chicago 5, Illinois.

**NFMC JUNIOR SCHOLARSHIP.** The National Federation of Music Clubs' Stillman Kelley Junior Scholarship for Instrumentalists and Vocalists will be awarded in 1962 in the southeastern region which includes the Commonwealth of Puerto Rico, Alabama, Delaware, District of Columbia, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia. The \$250.00 annual scholarship may be renewed each year for four successive years and used for continued musical study. Requests for applications may be made to Mrs. W. T. Swink, 139 Irby Street, Woodruff, South Carolina.

**PIANO COMPETITION.** The Fort Worth Quadrennial International Piano Competition will be held in Fort Worth, Texas, on September 24, 1962. The competition, honoring Van Cliburn, consists of two preliminary and one final test to be judged by artists of international fame. Open to pianists of all nationalities over 17 and under 28 years of age, the contest is under the sponsorship of the National Guild of Piano Teachers, the Fort Worth Piano Teacher Forum, Texas Christian University, and the Fort Worth Chamber of Commerce. The first prize is \$10,000.00, payable in four yearly installments. A concert in Carnegie Hall and symphony engagements are assured. Deadline for entry is May 1, 1962. For full details and application form write to Mrs. Grace Ward Lankford, 2211 West Magnolia Avenue, Fort Worth 10, Texas.

**WILLIAM GRANT STILL'S** composition, "The Peaceful Land" is the winner of the National Federation of Music Clubs contest for an orchestral work dedicated to the United Nations. The winning work received a \$1500 cash award plus the supporting cost of the reproduction of the material. This award was given by, and known as, the Aeolian Music Foundation Award. The work, selected from 86 entries, has been called a significant addition to symphonic literature and suitable for college and community orchestras as well as major and metropolitan organizations.

**THE MORAVIAN MUSIC FOUNDATION** has received a library grant of \$20,000 from Lily Peter, an honorary trustee of the Foundation and a prime mover in the rediscovery of American Moravian music. The grant will be used toward initiating a long-range development program to make the institution's library resources of maximum significance in American music research.



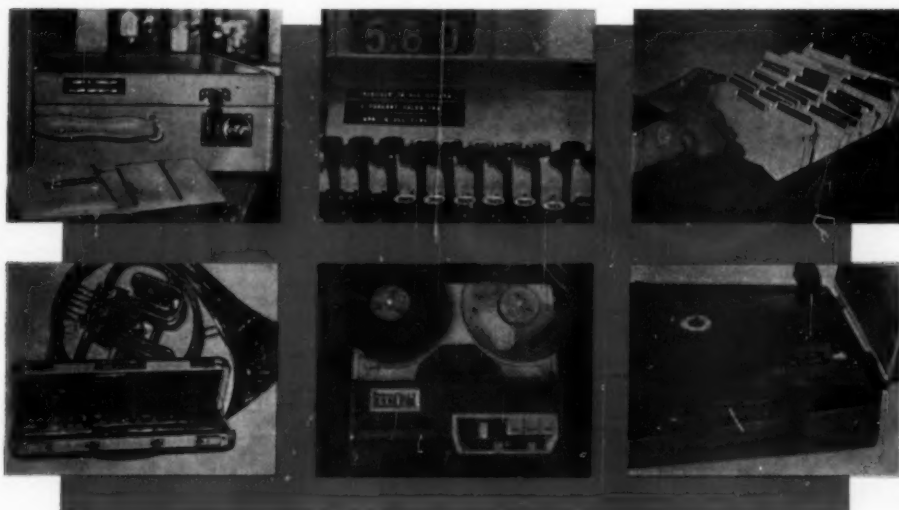
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**AVALON FOUNDATION GRANT.** A grant of \$15,000 has been made to the American Symphony Orchestra League for the purpose of developing an in-service training program in orchestra management. Under the grant three or four persons wishing to enter this field will be selected for in-service training with a leading orchestra manager to serve as a counselor to each. For further information or application forms write the League Office, Post Office Box 164, Charleston, West Virginia.

**BAND FESTIVAL.** Hundreds of young musicians will attend the 24th annual band festival in Mason City, Iowa, on June 19, 1962. In addition to the 80 Mason City area school bands which participate each year, high school bands from the other 49 states will be invited to attend.

The festival will also be the scene of the world premiere of Warner Brothers' motion picture, "The Music Man." Meredith Willson who wrote the score for this successful musical lived in Mason City as a boy and the "River City" of the movie is in truth Mason City. Gathering in Mason City will be a contingent of national press, radio, and television representatives together with many motion picture stars.

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Competing bands will be housed without charge in private homes and all meals will be provided. Warner Brothers is cooperating by arranging fund-raising opportunities in conjunction with local theaters wherever possible, and special arrangements have been made to provide minimum cost bus transportation. Limited accommodations restrict the number of competing bands to one from each state. Guest bands will be selected from applications submitted to a qualified panel of musical authorities. High school bands interested in competing should request application forms from: Band Festival Committee, Mason City Chamber of Commerce, Mason City, Iowa.

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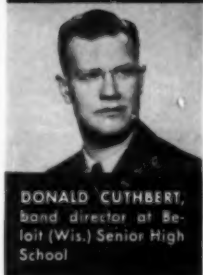
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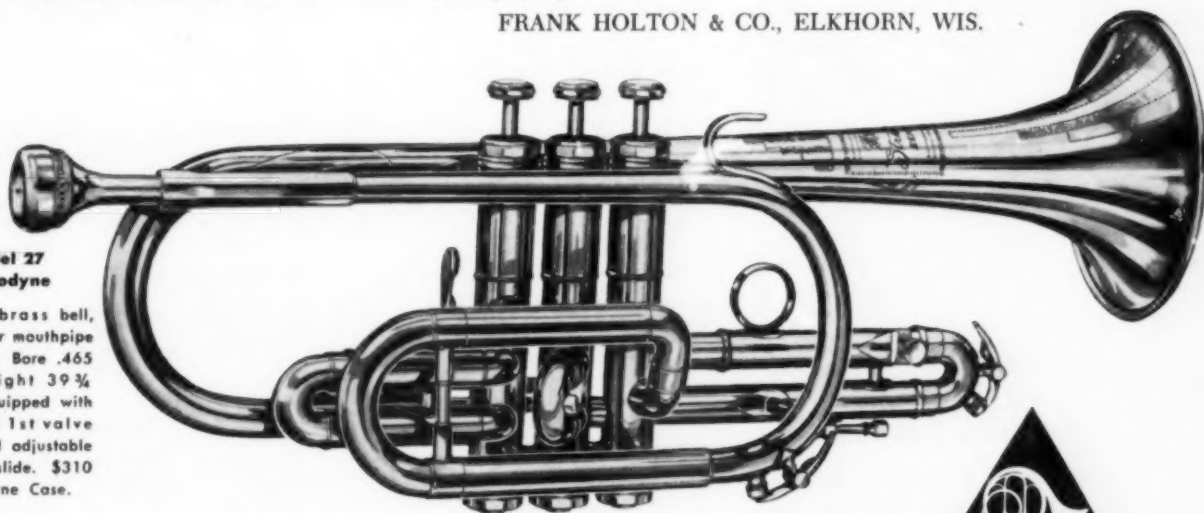
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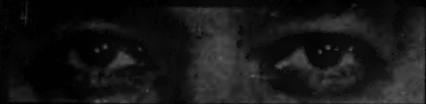
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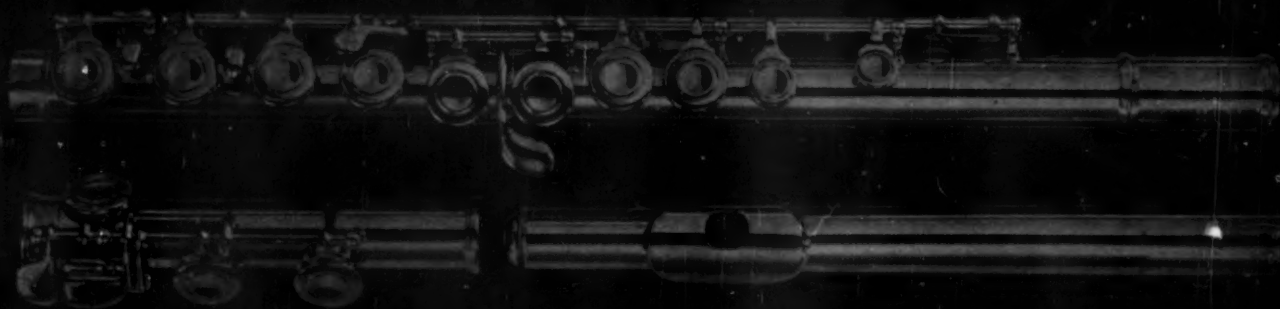
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# Thank You, Mr. President

*This title is borrowed from the dean of correspondents covering the White House, who signals the end of a Presidential press conference by saying, "Thank you, Mr. President." It is borrowed simply because it is probably the most heartfelt title that any music educator can give to an article recounting some of the impressive tributes to the arts presently being made by The President of the United States and Mrs. Kennedy.*

**D**URING HIS CAMPAIGN, at his inauguration, and since his election, John Fitzgerald Kennedy has given ample evidence of his deep concern for the arts in this country, a concern shared equally by Mrs. Kennedy. Indeed the Kennedys have surrounded themselves with men and women of culture and creative achievement.

This has resulted in a climate for the support of the arts that is virtually without precedent in the United States, and perhaps amounts to the natural unfolding of a development envisioned by John Adams. Just before he became President in 1797, Adams wrote to his wife, "I must study politics and war, that my sons may have liberty to study mathematics and philosophy. My sons ought to study mathematics and philosophy . . . in order to give their children a right to study painting, poetry, music, architecture, statuary, tapestry and porcelain."

While the study of war and politics is still very much with us, preceding generations have surely earned the right for present-day Americans to pursue the arts and nourish the culture of this land. President Kennedy seems intent on giving Americans that opportunity.

As a candidate, Mr. Kennedy promised, "The New Frontier for which I campaign in public life can also be a New Frontier for American art . . . We stand, I believe, on the verge of a period of sustained brilliance."

Sustaining that promise, the President-elect and Mrs. Kennedy invited 168 Americans of artistic achievement to be honored guests at the inaugural ceremonies on Jan-

uary 20, 1961. Nearly 80 of these leaders of American arts and letters attended and heard the venerable poet Robert Frost intone the "Dedication" he had written especially for the occasion. Frost predicted "... a next Augustan age . . . a golden age of poetry and power/Of which this noonday's the beginning hour."

In a red vellum book the artists inscribed for presentation to the new President, Walter Piston wrote, "President Kennedy's expressed concern with arts and letters is heart-warming and encouraging to those of us who feel that physical and material survival would have little meaning without the preservation of these things of the mind and spirit."

Post-inaugural enthusiasm burgeoned, prompting Frost to recommend a cabinet post for culture. To this President Kennedy showed perceptive restraint, commenting, "If I thought the addition of a Secretary of Culture to the Cabinet would insure culture, I would be for it. I do not think such a department would accomplish the purpose. It might even stultify the arts, if wrongly administered. We have more than enough conformity now." His consistent concern for fostering the arts has nevertheless proceeded in the months following—and in a good many directions.

Perhaps of highest interest to music educators is the inspired idea conceived by Mrs. Kennedy to present a series of "Concerts for Young People by Young People." The first of such concerts was held August 22, 1961, on

Text continued on page 36



"... As an American I have the greatest possible pride in the work that is being done in dozens of schools stretching across the United States—schools where devoted teachers are studying with interested young men and women and opening up the whole new horizon of serious music."

Pictured below are some MENC state presidents and national officials who got together for a photograph with Letitia Baldrige, social secretary to Mrs. Kennedy. Left to right: Ernestine L. Ferrell, Walter C. Minniear, Wayne H. Camp, Walter H. Snodgrass, Arthur G. Harrell, Lawrence W. Guenther, James Christian Pfohl, director, Transylvania Music Camp Orchestra, Roger O. Hornig, Miss Baldrige, J. Milford Crabb, Allen P. Britton, Lawrence E. Barr, Bruce H. Houseknecht, Vanett Lawler, Max F. Dalby, Donald L. Wolf, Robert E. Holmes, Norvil E. Howell, R. Glenn Starnes, Herbert L. Teat, and Eva Mae Struckmeyer.



#### MUSIC EDUCATORS NATIONAL CONFERENCE

(201) Soutwell Street Northwest  
Washington 6, D. C.

A Department of the National Education Association of the United States

August 29, 1961

Mr. John F. Kennedy  
President of the United States  
The White House  
Washington, D. C.

Dear Mr. President:

On behalf of the Music Educators National Conference, I want to thank you for the opportunity the Board of Directors and the Presidents of the State Associations of our organization had to be present at the first of a series of concerts for young people by young people sponsored by Mrs. Kennedy, to whom we have already expressed our appreciation.

We are particularly grateful for the discerning remarks you made on this occasion.

Very sincerely yours,

*Allen P. Britton*

Allen P. Britton  
President

#### MUSIC EDUCATORS NATIONAL CONFERENCE

(201) Soutwell Street Northwest  
Washington 6, D. C.

A Department of the National Education Association of the United States

August 29, 1961

Mrs. John F. Kennedy  
The White House  
Washington, D. C.

My dear Mrs. Kennedy:

On behalf of the music education of the United States, I want to thank you for the opportunity recently given members of the Board of Directors and the State Presidents of our organization to be present at the initial concert of music by young people for young people. This was a memorable experience for each of us.

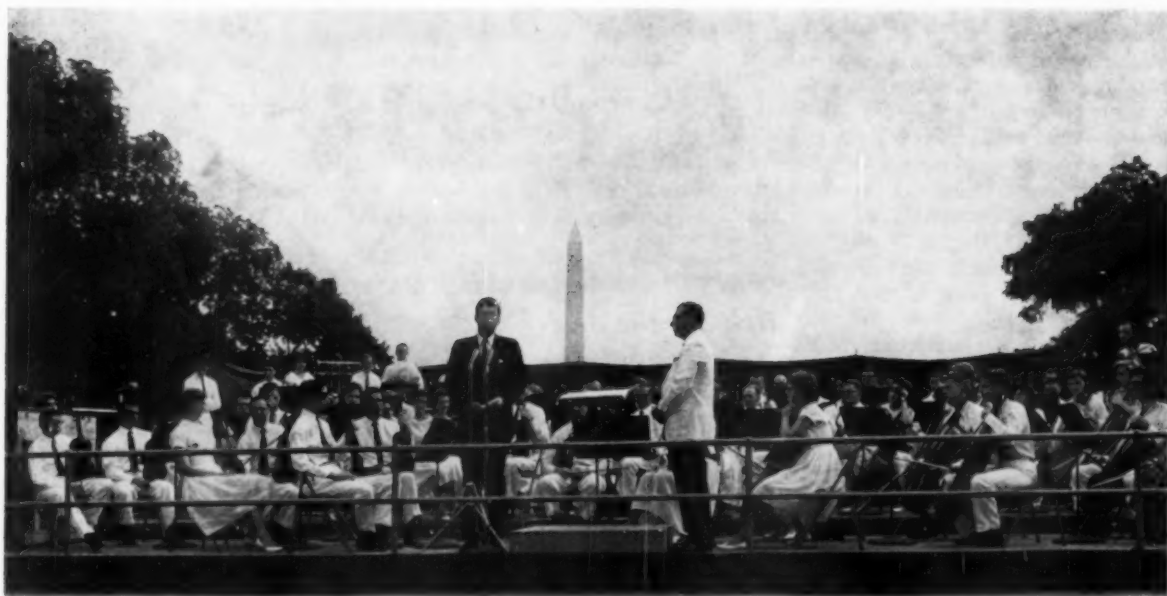
In addition to our appreciation for the honor of being present at the first of this series of concerts, we want you to know that the Music Educators National Conference is grateful indeed for the fact that music education for young people by young people has become a part of the life of the White House. We have only gratitude and commendation for what you have initiated, and if there is any way in which the professional organization of music educators can be of assistance to you in this important program, or in any other regard, we shall consider it an honor and a privilege.

Very sincerely yours,

*Allen P. Britton*

Allen P. Britton  
President

The President of the United States and Mrs. Kennedy were sent letters of appreciation by the MENC President.



The President represented Mrs. Kennedy at the first "Concert for Young People by Young People." He is shown above addressing guests from the platform occupied by the Transylvania Music Camp Orchestra of Brevard, North Carolina. The conductor, James Christian Pfohl, stands at right.



After President Kennedy made his brief, extemporaneous talk, he stopped to shake hands with many of the children before returning to his office. Guests invited by Mrs. Kennedy included 325 crippled children, children with heart defects, and blind children from the Washington, D. C. area and ages ranged from 5 to 17. Each of the children wore a name tag marked with red, white, and blue ribbon. They enjoyed cookies served before, during, and after the concert by children of the White House staff.

Plans are under way for a second "Concert for Young People by Young People" to be held in the fall of 1961, and a third concert to be held next spring at the White House.



The children were entranced by the wonderful music, music made by young people for young people.





the south lawn of the White House. The 85-member orchestra of the Transylvania Music Camp of Brevard, North Carolina, under the direction of James Christian Pfohl, performed before an audience of 325 disabled children from the Washington area. Even the refreshments were served in the gaily decorated tents by young people—children of White House staff members.

The President represented his wife who was unable to attend the concert, and his extemporaneous remarks on this occasion amounted almost to an accolade to music educators in the United States.

"As an American I have the greatest possible pride in the work that is being done in dozens of schools stretching across the United States—schools where devoted teachers are studying with interested young men and women and opening up the whole wide horizon of serious music.

"I think that sometimes in this country we are not as aware as we should be of the extraordinary work that is being done in this field. This is a great national cultural asset, and therefore it is a great source of satisfaction to me, representing as I do my wife, to welcome all of you here today at the White House."

Among those the President greeted that warm, summer afternoon were the presidents of federated state associations of the Music Educators National Conference and the MENC national Board of Directors—all of whom had received special invitations from the White House to attend the "Concert for Young People," which auspiciously occurred the day before the opening of the 1961 Interim meeting of the MENC Board of Directors, state presidents and other officers of state music education associations, auxiliary and associated organizations.

A week prior to this, the *Washington Post* published an editorial (reproduced on this page) containing not only good news for everyone eager to advance the arts in this country, but also reflecting the new kind of spirit prevalent in Washington today, a spirit that shows every indication of flowering into a new age for the arts.

On August 30, 1961, the *New York Times* carried remarks made by Abraham A. Ribicoff, Secretary of Health, Education and Welfare, before members of the American Educational Theatre Association. Noting that "we live today in one of the crucial eras of world history," Mr. Ribicoff maintained that if we are to act con-

structively, "we must tap our magnificent resources imaginatively and diligently. A broad and deep awareness of the arts enriches the scientist as well as the nonscientist and is indispensable to the full life of all mankind."

This note has been sounded time and again by members of the President's administration. Pierre Salinger, once hailed a child prodigy as a pianist, and now Press Secretary at the White House, is reported to have said, "It is always of sorrow to me when I find people who . . . neither know nor understand music." Mr. Salinger has

proposed annual White House prizes for achievements in music and art. Another proposal receiving full study is to establish an annual "Honors List" for 25 to 50 outstanding American contributors to the arts.

The entire Kennedy cabinet is sponsoring an "Artists Series," the first presented Robert Frost, the second, Carl Sandburg. At the Sandburg concert of commentaries, reading of poetry, and folk songs, Mrs. Kennedy presided. The audience was made up of congressmen, members of the Supreme Court, the Diplomatic Corps, and selected students.

On state occasions at the White House, artistic standards are high, giving full indication that the Kennedys regard the Executive Mansion as the proper showcase for presenting American arts and artists to the world.

Philip Coombs, who came to Washington from the Ford Foundation to become the first Assistant Secretary of State for Cultural Affairs, has remarked that, "In the late forties and fifties, two strong new arms were added to reinforce United States foreign policy—economic assistance and military assistance. As we now embark on the sixties we have an opportunity . . . to build a third strong arm aimed at the development of people, at the fuller realization of their creative

human potential, and at better understanding among them."

While this account of the Kennedy concern for the arts is by no means exhaustive, perhaps it will serve as sufficient indication of the high patronage and support now emanating from the most powerful position in this country. Undoubtedly the arts have always sprung from the people. According to some sources, however, the arts have reached their highest peaks only when liberally supported by highly placed personages. Another historical contention is that the arts flourish in times of crisis. Both of these conditions seem fully met today. —A.P.B.

### Help for the Arts

Assistance for the fine arts has long been an underdeveloped area in the American system of government. Few countries in the civilized world have given so little official recognition to the importance of music, painting, literature and drama. For this reason, it is welcome news that a House committee has reported out a bill to establish a permanent Federal Advisory Council on the Arts in the Department of Health, Education and Welfare.

There would be 21 members of the Council, appointed by the President to represent the whole range of the creative arts. The annual appropriation would be a modest \$100,000, and the chief purpose of the Council would be to recommend ways of increasing the country's cultural resources. This seems an acceptable first step in giving cultural pursuits some official encouragement.

The chief fear of those who oppose any Federal assistance to the arts has been the specter of official control. Concern is well-grounded; Members of Congress have been quick to become amateur critics in assaying the value of art exhibits and jazz sent abroad. Their comments have sometimes reflected no notable competence in appraising culture, to phrase it in the gentlest language.

Nevertheless, our limited experience in state assistance for the arts does not bear out the fears of control. More than 100 attractions have been sent abroad under the President's exchange program. State and local governments have long made financial contributions to museums and symphonies without putting the muse in bureaucratic blinders.

This newspaper believes that there should be a pragmatic, step-by-step consideration of proposals to help the arts. Possibly a program of grants-in-aid to the states, as some are proposing, would represent a legitimate way to help nonprofit cultural organizations make ends meet. The idea should not be ruled out on a doctrinaire basis.

Reproduced from the *Washington Post and Times Herald*, Washington, D.C., August 16, 1961

# The Pursuit of Excellence in Music Education

DONALD HARRISON VAN ESS

SINCE ITS EARLIER YEARS the profession of music education in the United States has subscribed to a wide array of ideas and philosophies of why and how music should be taught in the public schools. Some of these have proved to be but passing vogues. That is, they fulfilled the needs of their periods and then disappeared since they could not sustain the test of sociological and cultural changes.

The past two decades have brought forth changes which are now being carefully examined for their roles in the secondary schools as they are presently taking shape. This article proposes (1) to reaffirm certain established fundamental principles, (2) to point out negative developments which have veered from the basic philosophy, and (3) to suggest several approaches by which higher education could initiate needed reforms.

In recent years music education has been increasingly scrutinized through commission reports and individual studies. These show a strengthened body of music educators united through a reaffirmation of a basic tenet which has been the motivating force behind music teaching for over two thousand years. This belief is that music plays a vital role in the liberal arts or general education curriculum because of music's contribution to aesthetic and intellectual development.

While intelligent music educators have always held this view, during the past two decades the question has been raised concerning the degree to which this belief has been maintained in actual practice. Although great advancement has been made in many phases of music teaching during these years, many teachers are now concerned with the quality of the teaching.

What basic forces have tended to modify the fundamental philosophy? Two seem dominant: (1) negative deviations in ideology, and (2) continual pressure of the community to impress its cultural standards on the school music program. Each merits examination.

A CHILD-CENTERED ideology with its extra non-academic services was gradually taken up by some music teachers and became manifest in a superficial philosophy of instrumental values<sup>1</sup> or extra-musical values. These include such things as: Music contributes to good health, it fosters good conduct, and contributes to good citizen-

ship. These ideas are not new; they appeared in the early days of music education perhaps as a means of bolstering the appeal of music to many of the uninitiated. Even today, these trite extra-musical principles are presented in many a well-educated community.

According to House and Leonhard, "The reliance on instrumental values has provided cover for appallingly scanty musical achievement, minimal music learning and shockingly low standards. The music teacher who teaches little or no music is often excused on the grounds that the children are happy."<sup>2</sup>

Another rather widely held concept maintains that the study of music should be painless and not require intellectual effort. Obviously the idea of capturing student interest through emotional and physical responses as a starting point in his aesthetic development, was carried to the extreme by ill-prepared teachers and sanctioned by misinformed administrators. Also the view that skills and drill should not be the main activity in teaching has, in some hands, led to the abandonment of music reading.

UNFORTUNATELY the desire of educational leaders to make a true cultural center of the school and to generate intellectual enthusiasm in the community has not always borne fruit. The fault in this may be due to the failure of the teaching staff to cope with community pressures and to resist the infiltration of low community standards with the result that school and community sometimes cannot be differentiated, and one reflects the other.

This development is probably most noticeable in music teaching, although other academic areas have by no means escaped. Music occupies this vulnerable position because of its immediate accessibility to laymen through the various mass media.

In many places a lowering of community musical taste has come about because the school has not organized a quality music program. An inferior music program generally is marked by two characteristics: The marching band is the featured activity, and small or no provision is made in the curriculum for general music courses.

IN MANY excellent secondary schools a well balanced program of instrumental instruction is to be found; that is, an attempt is made to maintain a proper perspective of what constitutes "true" music education. The marching band in the better schools is given recognition not in terms of music education but as a part of extra curricular activities. Simply stated, its time allotment is such that it

[The author is associate professor at State College, Mansfield, Pennsylvania.]

<sup>1</sup>Charles Leonhard, and Robert W. House, *Foundations and Principles of Music Education*, New York, McGraw-Hill Book Company, 1959, p. 97.

<sup>2</sup>Ibid p. 98.

does not detract from the principal aims of musical instruction. The balanced program is not always the case, however, as Conant and others have pointed out.

The present-day picture of instrumental music instruction has become the concern of many music educators; in brief it is this: As a result of its wide exploitation and misguided usage, the marching band has come to represent a false conception of music education in many secondary schools.

Fundamentally there is nothing wrong with the activity. When it appears under the heading of education, however, as it does in far too many schools, it causes a gradual debasement of musical art and contributes nothing to the cultural growth of the community.

Specifically how are these negative results achieved? Largely through the recent trend toward a more practical philosophy of music teaching which is exemplified in the tendency of some music teachers and administrators to measure the success of their music education program in terms of the public relations value of the marching band and in the color and showmanship of this organization. This is chiefly the result of community pressure and ineffective administrative handling rather than an indictment of the music teacher. Though he could be criticized for not maintaining higher ideals, the indictment is directed elsewhere.

Overemphasis on the marching band contributes to the cultural stagnation of the community in the following ways: (1) It provides the only "musical" contribution to the community since all effort and money is placed on one activity to the almost complete exclusion of other more important phases of music education such as the concert band, orchestra, small ensembles, or choir. (2) Students are prevented from growing aesthetically and thus there is no cultural enthusiasm generated in the home. (3) It fosters poor taste in music since much of the materials employed are of little or no musical value. (4) It is almost impossible to motivate young minds in the string education program due to the strong emotional appeal of this activity. (5) Finally, the community associates the band with one function and thus overlooks the essential musical value of the organization when it appears for concerts in the school and community.

In addition there is a great waste of the students' valuable time allotment for music education. As an illustration, with which we are all too familiar, certain secondary schools provide a small minority of the student body with this intensive instrumental experience rather than giving first consideration to the general cultural needs of all its students. To complete the picture, much of the school year is taken up with preparation for football and basketball shows involving many hours of marching drill and much repetition of inept music. Furthermore, the instrumental director is so completely occupied with these spectacles that there is little time or energy for working with small ensembles and the extremely important string program.

The situation is worsened considerably when marching drill and contests are extended down into the junior high level. The effects of such experiences are most damaging to the program of instruction.

Concerning the individual benefits of such narrow music training received in many high schools, we may justifiably ask the following questions: Where is the

intellectually stimulating musical experience of playing first rate band materials? What consideration is given to the proper development of the playing embouchure for concert performances? What opportunity is there for developing instrumental techniques? What of the general cultural development of these students and their future musical endeavors?

IT DOES NOT take much imagination to envision what type of musical experiences are provided the remaining 85 per cent of the school enrollment under such conditions. Inherent in this type of school system is a compulsion to uphold further negativism which manifests itself in the general music studies of the student body—the present and future cultural bearers of the community.

Unfortunately, many students with intellectual potential are relegated to the "enjoyment" level of music, that is, the general music tastes of the class become the common denominator for musical studies. So completely blurred are the objectives and the philosophy (if any) which underlie this form of work that the aim becomes centered around the idea of having the child find a particular item of music which interests him. Result: a patchwork of activities moving in all directions; a rehashing of much that was probably covered in the lower grades; a negative attitude toward music since it is not taken seriously by class, teacher or administration; repetition from one general music class to the next, and a lack of knowledge regarding the most basic principles of music value. Perhaps worst of all, a continuation of poor taste and static or regressive cultural inclinations of the community in general.

In looking back over the unfortunate picture which exists in far too many schools, we have observed several underlying tendencies which have helped to create such a distasteful commentary. There has been a gradual weakening of the fundamental idea of why we teach music which is a result of adding a superficial veneer to our program. The basic framework of our educational program "knowledge," has become in many quarters substituted by "entertainment" in the general music and instrumental classes. Somehow the term "excellence," formerly associated with outstanding musical or intellectual performance, has become associated by the general public and some teachers with the most exterior features of music education. The basic premise of all art, "Art for art's sake," has become blurred leading to a gradual infiltration of "Art for people's sake" via community pressures and other inroads into the school system.

This means that the interaction of misguided music teaching and faulty ideology has to a certain extent resulted in a deviation from the philosophical course advocated by the articulate minds of music education history. The ramifications are clear.

WHERE DO WE start in making the needed adjustments which will bring the described situations back into balance? Obviously the needed changes cannot be accomplished in a short period of time.

The Music Educators National Conference has always been active on the national and state level to encourage sound principles and to provide guidance and direction in the teaching of music in the schools. An example of its effort was the organization of Commission VI



which has provided for greater cohesion on the national level. Though such reports will undoubtedly exert influence, the immediate problems as viewed by this writer are on the local level. By nature of their location a more direct route perhaps would be more feasible—namely through state colleges and other recognized institutions which offer degrees in music education. Briefly, undertaken would be a rigorous examination of all music education practices emanating from these institutions and their effect upon schools in their vicinity. It is suggested that such a plan be a cooperative endeavor, implemented through the state music educators' association.

Intensive evaluation of the present music education curriculum should be the initial step. Specifically, those courses dealing with methods deserve careful examination as to content and as to the basic philosophy underlying the courses of study. The philosophy of the new secondary school and its emphasis on excellence will have to be considered by every conscientious instructor. The results of not adhering to philosophical changes on the nation's school front could be unfortunate.

The uppermost consideration in the teaching of these college methods courses should be a well organized method of instruction for the majority of students in the public schools, particularly at the secondary level.

A fundamental aim in music education is "to enable our graduates to participate constructively in the aesthetic realm of personal and community life, we thus must give them a thorough grounding in musical and artistic values."<sup>3</sup>

In order to accomplish this goal, the ideas emanating from the college methods courses should advocate with much greater intensity and on a wider scale the strengthening of the secondary general music classes. In a recent issue of the *JOURNAL* an informed writer pleaded for greater unanimity of goals in the instruction of the general music classes. The present writer feels that the needed unanimity of action must proceed from the teacher education institutions.

Are we actually aware of the great impact which current educational developments will shortly make upon the students in the public schools and the responsibility which lies ahead in offering greater intellectual challenge? Since there will be more concern for excellence in all phases of education and increased concern for the cultural and intellectual, the general music classes must be strengthened on a firm basis of academic procedures and attitudes. This is the common ground which is so desperately needed.

By removing the misconception that music exists solely for entertainment and by reaffirmation of the belief that music holds a significant position in the cultural and intellectual realm, we then have the responsibility of adhering to certain principles which are associated with sound academic procedures:

Music is to be treated as a serious study, i.e. comparable to other academic areas, and since the teaching of general music is to be academically oriented, considerable emphasis will be placed on the acquirement of knowledge and other intellectually oriented experiences with an emphasis upon music listening. Musical knowledge at the junior high level will include: basic theory, fundamental outlines of music history, musical media, form, instruments, voices, the relation of music to other arts, and principles of value judgment.

<sup>3</sup>Robert W. House, "The Role of the Fine Arts in the Preparation of Teachers," *Music Educators Journal*, Vol. 47, No. 2, November-December, 1960, p. 39.

Considerable library usage culminating in written reports and oral reports on music is to be advocated under this revitalized program of general music.

A fundamental objective underlying all courses: the ability to discuss orally and in writing in an intelligible manner the various basic elements of musical knowledge.

The absolute necessity of correlating music with other academic areas is basic to this approach.

Frequent evaluation of student understanding and achievement is to be stressed. Mediocrity from excellence must be clearly differentiated to motivate the high achievers in the school.

Thorough planning of all levels leading up to and from the initial general music class will need to be recognized.

College methods courses will need to come to grips with a paramount issue: the marching band. Under the plan presented here the correct placement of the marching band in the life of the school would be as an adjunct to the physical education program as it is done in some larger colleges and universities.

The implications of teaching this type of planning to the students in college methods courses are relatively clear: With the placing of the marching activities in their proper perspective, there would be much more time to concentrate on the real job of music education—to provide the highest form of musical education which we can. This means greater emphasis on instrumental teaching, technique, tone, materials, the building of woodwind and brass ensembles and the important string program in the grades. Above all, the cultural development of the individuals within these organizations will be a prime concern.

WHAT TYPE of music educator does this call for? What type of music educator should come from our nation's colleges and universities?

Basically, the profession made its greatest move when the music education requirements were strengthened a few years back as a result of the Music Educators National Conference collaborating with the National Association of Schools of Music and the National Council for the Accreditation of Teacher Education. This has led to a much stronger music educator both musically and intellectually. The current need is a continuation of this same type of education but with greater emphasis on intellectual excellence in addition to musical competency. This will enable the profession to measure up to the vastly superior program of general education which is becoming more of a reality each day. In short, the new music educator must have intellectual zeal.

To meet the challenge of the problems continually emerging from the community and its strong attempts at cultural modification, a strong music educator equipped with both knowledge and keen insight is needed. This perhaps would tend to stem the present trend in extensive music teacher transiency in many areas and enable a firmer cultural foothold.

THE SECOND STEP of the remedial program to be considered under this proposed plan would help to answer the immediate problems facing the various communities within the college jurisdiction. This would involve intensive and extensive service to public schools interested in a developmental program in the form of frequent col-

lege sponsored workshops in various areas of music teaching, distribution of informative bulletins to interested administrators, evaluative and consultant service concerning any phase of the program in the schools, and a complete follow-up study on each graduate of the music education program presently teaching in the field.

In conjunction with the above attempts to remedy immediate problems in the college's jurisdiction, there should be careful consideration of student teaching assignments. That is, involve only those schools sympathetic toward student teaching and its particular problems. This would tend to prevent further perpetuation of negative attitudes which are frequently reflected in the candidate's future teaching as a result of earlier bitter encounters with unsympathetic administrators.

The improvement of state music education conventions should be the concern of all in the profession. This would be in conjunction with the general alignment of the profession which is being suggested here. In general, there is a real need for a genuine intellectual climate to prevail at these annual meetings. It would be a step forward for many states if the time were taken to examine the agendas frequently presented by other leading professional organizations and other leading states in music education. The accent should not be solely on scope but greater concern should be given to content and issues.

The colleges and universities could help by setting up one-year study projects in selected areas of music teaching in close cooperation with public school teachers. The committees could give intensive examination to weaknesses existing throughout the state and provide suggested remedies through discussion and demonstrations. Frequently the programs of these meetings are made up by individuals completely unaware of the most urgent problems facing the music teacher in that particular state.

**T**HE MUSIC EDUCATION profession which has been developing for over a century in this country has reached a point where a moment of reflection is in order. The development of the profession has resembled in its growth the basic outlines of the development of education itself—from a modest introduction to a gradual dissemination to all schools. Now, the immediate concern should be that of refinement through the pursuit of excellence.

The image of the school system founded on academic excellence is gradually beginning to emerge. The role of the college is paramount. It must pursue with renewed vigor the fundamental philosophy of music education and disseminate academically sound principles and ideals through its graduates and through an active program of cultural development in the community.

## *International Musicological Society*

**T**HE EIGHTH CONGRESS of the International Musicological Society was held jointly with the twenty-seventh meeting of the American Musicological Society, September 5, September 12, 1961. Over 1,000 musicologists, representing many countries of the world, participated in the meetings which were held at Columbia University, Yale University, Princeton University and The Library of Congress in Washington.

In addition to the Symposia and Round Table Conferences covering a wide range of subjects, delegates were privileged to visit in New York special exhibitions of rare manuscripts, imprints of books, musical instruments of five continents at The Hispanic Society of America, the Metropolitan Museum of Art, Pierpont Morgan Library, New York Public Library, and the Library of Congress in Washington.

Many members of the Music Educators National Conference attended the meetings. "The Singing School Movement in the United States" was the subject of a paper prepared for discussion at one of the round table conferences by Allen Britton, MENC President.



Among those attending the joint musicological meeting were the trio above: Charles Fox (left) of the Eastman School of Music; Allen P. Britton (center), MENC President; and J. A. Westrup from Oxford University, Oxford, England.



# The Self-Contained Classroom Reconsidered

CHARLES C. BURNSWORTH

**T**HE TIME HAS COME to reappraise the plan for a critical area of music education; perhaps even to reject practices presently considered sound.

The elementary school music program has plagued music educators and school officials, in some views, more than any other phase of public school music. While headway has been made in other aspects of the program, the elementary school music problems are in many respects the same as they were fifty or more years ago. The greater stability of junior and senior high school music programs may be founded on the greater stability of their broader programs. Less experimentation has been made at the higher levels. Unfortunately for the music program, the elementary is the level at which education begins, and beginnings are most important. Yet perhaps in music they are the least understood.

Because the elementary school tries to be all things to all children, it meets with a greater variety of problems, not the least of which is its concepts of the self-contained classroom. Theoretically, the self-contained classroom makes sense. Practically, its desirability may be questioned.

**M**USIC EDUCATORS agree that music should be included in the elementary school program; they disagree regarding its materials and methods. Widespread practice and the majority of professional opinions continue to encourage and support the belief that the regular classroom teacher is adequate to the task, yet both history and research dispute this position. Why then do professional music educators continue to condone such a practice? The challenge today in education to raise both the quality and quantity of instruction is just as pertinent to music as to any other subject.

It should be remembered that the early history of music in the public school systems reveals that music was taught wholly by special music teachers, and this was thought to be the only adequate plan. The fact that music teaching came under the plan of the self-contained classroom was not because music educators thought such a plan desirable, but because economies and a lack of specialized music teachers recommended it. Such factors as the lack of music education curriculums in the normal schools and the manpower shortage imposed by three major military conflicts certainly contributed to a scarcity of trained music teachers. The great depression and other subsequent "tight budget" periods had an obviously adverse effect on economic considerations.

The development of the self-contained classroom

created the need for adequate preparation in music for the classroom teacher. In an attempt to "idealize" the plan, much has been written to show that the classroom teacher needs little music training to teach music well. Perhaps this factor more than any other has contributed to the widespread belief that even the professional music educator does not need too much intelligence or education to be a music teacher, a criticism which many music educators have found themselves forced to refute. In addition, that philosophy certainly affected the attitude of many college administrators responsible for curriculum planning, who obviously felt that one or two basic courses in music were sufficient for the teacher candidate. What was thought to be an innocent justification for allowing classroom teachers to handle their own music programs, rather than have music dropped from the curriculum, in effect backfired on the professional music educator at least in these two respects.

At any rate, the philosophy of encouraging the grade teacher to carry out her own music program by attempting to convince her that little skill or knowledge is essential, appears to have undergone considerable modification, and lately more specific instruction is being urged although with little positive results.

**M**ANY STUDIES and investigations into the matter of this instruction have revealed that the majority of these classroom teachers have not and are not receiving adequate preparation commensurate with the skills and knowledge necessary to carry on a successful program with music. One report shows that during the two-year college or normal school preparation the time formerly allotted for required music courses was one-tenth of the total number of hours required for certification, but today constitutes from one-fortieth to one-twentieth of the total number of hours.<sup>1</sup> In certain areas of the country it is even less, and the opportunity to participate in a music student-teaching program seems almost unique.

Other studies show that in many cases, administrators and classroom teachers do not even attempt to implement a music program based on the self-contained classroom concept due to the musical inadequacies of so many classroom teachers. Indeed, even when they do tolerate such a plan of music teaching many admit their reluctance. An indication of this may be seen in a study conducted by graduate students of the University of Oklahoma in which 194 administrators, classroom teachers and music specialists cooperated. The findings reported that 63.4 per cent of the respondents preferred specialized music instruction to all other plans, and 69 per cent

[The author is an assistant professor at the State University College of Education, Oneonta, New York. Until recently he has been working toward the doctoral degree at Boston University under a Danforth Foundation Teacher Grant.]

<sup>1</sup>Schwadron, Abraham A. "The Music Preparation of the Classroom Teacher." Unpublished critique paper, School of Fine and Applied Arts, Boston University, 1960.



rated the self-contained classroom as the *least* desirable plan.<sup>2</sup>

What was once thought to be a solution to the lack of a sufficient number of well-educated music teachers on the elementary school level has recently come under heavy criticism and doubt by some responsible persons. Even the once highly held belief that classroom teachers were better suited to teach the special subjects on the basis of their knowledge of the students has been at least moderately, but significantly refuted. Many music educators have seemingly become aware that the current plan in use is at best second rate, yet very little change in its practice can be noted, and only a few recommendations of an alternate nature have been suggested. One of the better of these plans for revision was described in an article appearing in the *MUSIC EDUCATORS JOURNAL* several years ago in which the author wrote:

"The ideal situation is a combination of the self-contained classroom and the platoon system classroom. . . . Under this plan, the classroom teacher would be responsible for all subjects except art, music, and physical education. Thus, the children would be taught music by a qualified specialist in a room that is equipped only for that purpose."<sup>3</sup>

TO MAKE this plan effective it would seem that the ultimate goal would be to staff each elementary school with a full-time resident music teacher who would carry on all the music teaching within that building, a plan which is actually in effect in some school systems. The major problems of this "ideal" are the increased necessity

of both hiring and training additional music teachers to carry out the plan. While proposals made by music educators alone cannot solve the budgetary problems involved, a program of this kind can be expected to gain gradual financial support if educators and administrators are convinced of its soundness. The training of the additional music teachers for such a program is a matter which future-thinking music educators *can* readily support and initiate however. But it must be recognized that there may be little hope that the present supply of qualified high school students entering upon a four-year college study in music education can be increased and directed or encouraged toward a career in elementary music teaching. In fact, more and more of those currently embarking on such a music education program are setting their sights on high school and junior high school teaching levels. Therefore, other sources must be considered as possibilities.

A possible source is that of the student majoring in elementary education who enters such a program with an exceptionally strong music background. Many of these students, while desiring to become teachers, prefer working with younger children, and while they may sincerely want to continue and enhance their music training and abilities, they do not care to engage in a full four-year program of music training on various instruments and advanced theoretical areas in which they either have no interest or confidence. These students, carefully screened and auditioned when they register, would provide a good potential source of music teachers for elementary schools. In such a program, their college education would consist of the normal emphasis on elementary education, but with a minor field of twenty-eight to thirty-two hours in basic music courses thoughtfully structured and taught in terms of the necessary skills and abilities appropriate to the elementary level.

WHILE this suggestion may appear at first to undermine the current high standard of music teaching preparation, when carefully viewed in respect to the elementary needs, it definitely does not. The certification of such teachers would be restricted to grades kindergarten through six only, and this should serve as an effective means of preserving the current quality of training for all other levels. If asked to render a fair appraisal, many professional music teachers would undoubtedly be inclined to admit that study in counterpoint, orchestration, advanced theory and the like has little practical value to the elementary teaching level, whereas an accentuated program of study on children's song literature, melody, and rhythm instruments and other musical areas of special importance to the grade school program, which are usually slighted in many current curriculums in music education, would considerably strengthen the teaching abilities and insights of the elementary school specialists.

Recognition must be given to the fact that a considerable change has taken place in the traditional program of the elementary school during the past few decades, and new concepts regarding the most effective means of implementing the music program must be devised. Expediency does not necessarily preclude efficiency. If new solutions appear to be warranted, they must receive fair consideration. In light of the current situation, they would certainly appear to be warranted.

## MENC BIENNIAL CONVENTION

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# THE ISME MEETING IN VIENNA

WILEY L. HOUSEWRIGHT

IN HIS ADDRESS at the opening session of the International Society for Music Education in Vienna last June, Gerald Abraham, President of ISME said: "It is futile for musicians to think of converting each other to different viewpoints or to dream of a musical Esperanto. What they *can* do—and what we teachers in particular can help to do—is to understand each other. And I mean 'understand' in a precise sense, not in the vague platitudinous way in which we speak of international understanding."<sup>1</sup>

Music educators initiated meetings dedicated to international understanding in a real sense twenty-five years ago when the first international meeting on the subject of music education was held in Prague. Leo Kestenber, Honorary Life President of ISME, was one of the principal figures in European music education at that time as well as a prime mover in the organization of the Prague meeting. Since 1936 music education has developed in many ways in different parts of the world. Unfortunately meetings of music educators on an international basis were interrupted immediately prior to, during, and immediately following the Second World War. Following the war, however, one of the first undertakings by UNESCO in the field of music was the estab-

[Wiley L. Housewright, Chairman of the Editorial Board of the Music Educators Journal, who is Professor of Music and Director of Graduate Study at Florida State University, Tallahassee, has been a member of the Editorial Board since 1957 and its chairman since 1958. He spent the academic year 1956-1957 in Kobe, Japan on a Fulbright grant as lecturer at Jogakium College. Prior to nearly fifteen years as a member of the faculty at Florida State he taught at University of Texas, North Texas State College, and New York University. He is an Editorial Associate of the MENC *Journal of Research in Music Education*, served six years on the Music Education Research Council, was president of MENC Southern Division (1953-1955); last spring was chosen by the faculty members at Florida State University as Distinguished Professor of the Year.]

<sup>1</sup>The full text of the address by Mr. Abraham will be in an early issue of the Music Educators Journal.

lishment of a Preparatory Commission to deal with the organization of an international congress on music education for youth and adults.

In 1953 Brussels was the site of the first post-war meeting on music education sponsored by UNESCO, and it was at the 1953 meeting that ISME was founded. Lindau, Germany and Zurich, Switzerland were twin host locations for the 1955 meeting of ISME. In 1958 Copenhagen was host to ISME. In those early years of the life of the Society, there were few members, few resources. Yet from its inception, ISME has been the official spokesman for music education in the world of music—or perhaps it would be better to say the official spokesman for music education representing various parts of the world which in turn has many *musics*. In addition, there has also been within the Society a sense of dedication and a willingness to make voluntary professional contributions on the part of what might be called a hard core of the membership which has nurtured the organization and brought it to the point where it now has a solid foundation.

THERE WERE more than 400 participants from 36 countries at the 1961 Fourth International Conference in Vienna on the "Role and Place of Music in the Education of Youth and Adults." An international meeting on music education differs from a national meeting on music education in that there is less compartmentalization from the standpoint of participants. In Vienna participants came as music educators in a broad sense—as teachers in government schools, conservatories, as performers, composers and musicologists.

The distinguished State Academy of Music and the Konzerthaus in Vienna were the headquarters for all of the meetings. In his address at the opening session on



Most of the members of the United States delegation came together for a luncheon in the Stadtpark.



A segment of the Children's Choir, Brno, Czechoslovakia, with their conductor, Frantisek Lysek is shown above. The companion photograph (below) shows the entire group. These boys and girls are between 10 and 14 years of age. In Vienna they presented a wide range of repertory and sang in seven languages.



The Youth Orchestra from Krefeld, Germany, Helmut Monckemeyer, director, made some distinctive contributions to the program. The versatility of the group impressed its audience. Old and new instruments were used; not only did the group perform on the instruments—they sang as they performed.

The String Quartet, Conservatory of Versailles, France (at right), takes a bow following their well received performance at the Vienna meeting.



A portion of the Finnish Youth Orchestra from Helsinki with their Conductor, Matti Rautio, acknowledge applause following their excellent performance.



Here we see Conductor Clarence Sawhill (above) as the concert begins by the band of the University of California at Los Angeles.



The chorus from the Teachers Training College, Copenhagen, and their conductor, Henning Bro Rasmussen, appear (on the left) in concert at the Gala Reception given in the Rathaus by the Mayor of Vienna. In the rear is shown the professional dance orchestra which played Viennese Waltzes for the young people—and the adults during the reception.

The State Symphony Orchestra, Genady Roshdestvenskij, conductor, from Moscow presented a concert during the meeting of ISME. David Oistrach, violinist, was the soloist.





"The Present State of Music Education," Hans Sittner, President of the Academy, said, "Congresses can serve two purposes: (1) for specialists to meet and get to know each other, and through personal contact, extend their knowledge and be able to add information and research from other places to their own work; (2) for consultation and discussion of specific questions and the solution of acute problems through exchange of opinions and reporting of mutual goals."

Comparative music education, its philosophy, its techniques, its methods, was the framework on which the program in Vienna was built. If music educators in the United States are kept busy at national meetings, those 70 music educators from the states who participated in the meeting in Vienna discovered that their national experiences were indeed only a rehearsal for the early morning to midnight demands of the international meeting.

Comparative music education around the world was dealt with in general sessions by the presentation of papers on the following subjects: Music Education in the Schools, Choral and Instrumental Activities in the Schools, Music Activities in Community Life, Research in Music Education, Training of the Music Teacher, Training of the Professional Musician, Eurythmics in Music Education, Music Education Through Technical Media. Early morning and late afternoon programs were devoted to lecture-demonstrations on The Role of Improvisation in Music Teaching, The Developmental Approach in Elementary Music Education, The Role of Improvisation in Music History, Research in Music Education.

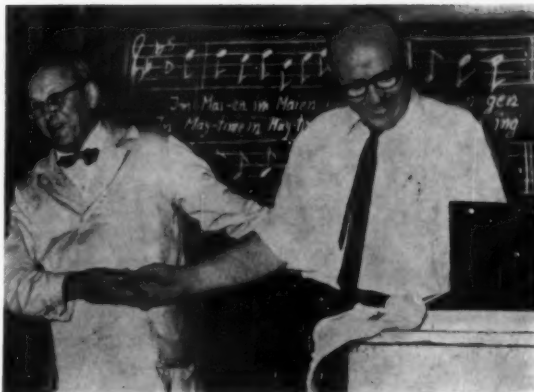
It was at these general sessions and lecture-demonstrations that musicians from all over the world, musicians who are teachers, composers, performers and musicologists presented their viewpoints, described their respective systems of music education on a broad basis, demonstrated their techniques and methods. Through these presentations and demonstrations, the musicians from many parts of the world came to know each other both as musicians and individuals, and it is indeed almost too obvious to note that some of the principal dividends came to the participants of the congress through the establishment of personal relations as well as through the exchange of professional views.

The introduction of the important topic—Comparative Music Education—in the program in Vienna marked an important step for the Society in that no longer did formal presentations and discussions deal exclusively with basic information of existing systems of music education and statistical reports. It was the comparative aspects of music education which received emphasis.

Gotuvadyam is the name of this instrument which P. Sambamoorthy, Head of the Music Department, University of Madras, brought with him for the demonstration he presented, assisted by Mrs. Sambamoorthy.



November-December, Nineteen Sixty-one



The sessions on the developmental approach in Music in Elementary Schools presented by Leo Rinderer, Innsbruck, Austria, were very popular. As popular was the superb teamwork of Mr. Rinderer (left) and Edmund Cykler (right) of Eugene, Oregon, who so ably translated at the Rinderer session as well as at many other sessions.



The Greenwich (Connecticut) Senior High School Chorus and their conductor, Gerald Mack, just before they begin their concert at the ISME meeting in Vienna in June 1961.

This is a relatively new field and therefore a logical and indeed obligatory part of the program of the Society for many years to come.

IT SEEMS to be the unanimous opinion of all participants that the concerts both by professional groups and youth organizations were of an extremely high order. First, some comments about some of the outstanding professional performances. The meeting of ISME was planned purposely to coincide with the final week of the Vienna Festival. Participants will long remember the evenings at the Vienna State Opera where they heard memorable performances of *Rosenkavalier* and *Turandot* and the concert in the Konzerthaus by the Moscow State Symphony Orchestra with David Oistrach of the Soviet Union, violin soloist.

The State Academy of Music in Vienna was most generous in presenting outstanding performances especially for the delegates to the Congress. At the opening general session, a concert was given by the Haydn Orchestra of the Academy and on the final evening of the Congress another fine concert was presented by the orchestra of the Academy.

No one attending the 1961 meeting of ISME will ever forget one Monday evening when, in the Schloss Theater at Schönbrunn, students of the Vienna State Academy of Music presented *Così fan Tutte*. The meeting was at

midpoint; by that time, many new friendships had been formed, old friendships made through ISME were being renewed, and these personal elements combined with the presentation of *Così fan Tutte* in that memorable setting made the occasion unique and distinctive. Even the moon cooperated in full glory for the delegates as they strolled through the palace grounds!

The adult delegates to the 1961 meeting of ISME made no more important or distinctive contributions to the understanding among peoples mentioned by President Abraham in his opening address than did the excellent youth groups. Certainly the 1961 meeting will go down in the history of ISME as having had uniformly and consistently fine performances by youth groups totaling over 700 young students and young adults.

A CHILDREN'S CHOIR came from Brno, Czechoslovakia. The accompanying pictures in this article will convey better than anything which might be written something of the spirit of the superb presentation by this



Some members of the delegation from the United States had their pictures taken with participants from various parts of the British Commonwealth. Left to right: Theodore Normann, Seattle, Washington; John Horton, Inspector of Music, Ministry of Education, London; Hazel Morgan, Evanston, Illinois; Wiley Housewright, Tallahassee, Florida; Ernest T. Ferand, New York City; Karl D. Ernst, Hayward, California; Vanett Lawler, Washington, D.C.; Gerald Abraham, President, ISME, Liverpool; Evan Davis, Vancouver, British Columbia; Frank Callaway, Perth, Australia; Edmund Cykler, Eugene, Oregon; Patricia Holmes, Adelaide, Australia.



The audience at one of the Plenary Sessions in the Konzerthaus.

group. Those boys and girls sang in seven different languages and presented a program of exceptional variety including compositions by Palestrina, Handel, Schubert, Smetana, Bartok, Kodaly and others. Much admiration went in the direction of the Krefeld Youth Orchestra from Germany. Their contribution was a concert and a lecture-demonstration which included old and new instruments developed for music activities in and out of school.

The Student Chorus and Instrumental Group (in Salzburg, Austria for the 1960-1961 school year) from Oberlin Conservatory of Music of Oberlin College presented *Cantata No. 21* by Bach at the Sunday noon concert and the group and their conductor, Robert Deahl, were warmly received. Two large groups journeyed from the United States to the meeting in Vienna.

Enthusiastic applause greeted the 118 students in the Greenwich (Connecticut) High School Senior Chorus when they came on the platform for the concert they had been looking forward to for over a year. The tribute given the chorus and their conductor, Gerald Mack, must have gratified the large delegation from the United States.

The other group which traveled to Vienna from the United States was the band from the University of California at Los Angeles. Clarence Sawhill, the conductor, has directed the fine band before larger audiences but not before has the band had a more representative audience of musicians on a world-wide basis, many of whom were hearing a symphonic band for the first time, and with obvious appreciation.

From Switzerland came the "Singkreis Zurich," Willy Gohl, conductor. This well-trained group of young adults and their conductor provided a lecture-demonstration and a concert program. The quality performance under fine leadership was an important factor in the success of the 1961 meeting.

The 1958 meeting in Copenhagen gave delegates a good insight into the performing youth groups in Denmark, and therefore, there was special welcome for the well-trained chorus which came to Vienna from the Teachers Training College of Copenhagen, Henning Bro Rasmussen, conductor. Highlights of concert hours were two groups from France: Chamber Orchestra of the Conservatory of Metz and the String Quartet of the Conservatory of Versailles.

For the first time at an ISME meeting there were youth performing groups from Finland and Yugoslavia. In charge of the well-routined Finnish Youth Orchestra from Helsinki was Matti Rautio. More groups of this caliber will be welcome at future ISME meetings. The same can be said of the Yugoslavian Youth Orchestra from Ljubljana.

ALL MEETINGS OF ISME have been favored with important social events, and the 1961 congress was no exception. Sunday afternoon and evening were spent in an informal excursion to the old church at Klosterneuberg and to Heiligenstadt. At Klosterneuberg the delegates enjoyed a special organ concert. At Heiligenstadt, where memories of Beethoven abound, there was the kind of good fellowship we always associate with Vienna and its environs which all too often is experienced only in a perfunctory way by tourists. With the ISME party, however, the spirit of Heiligenstadt was very much evident; almost more people than could be accommodated thronged tables for good food, good wine, and good song.

The gala social occasion was made possible through



Three participants at a Plenary Session. Left to right: Wiley Housewright, Chairman, Editorial Board, Music Educators Journal, Tallahassee, Florida, whose paper was on the subject "Choral Activities in American Schools"; P. Sambamoorthy, Vice President, Madras, India; Egon Kraus, Secretary General, Cologne, Germany.



At the Mayor's gala reception at the Rathaus, Hartley Snyder left this group very briefly and so is missed in the picture. Seated: Frances Snyder, San Jose, California; Vanett Lawler, Washington, D.C.; and Frank Callaway, Perth, Australia. Standing: Candida Bautista, Manila; Rodolfo Zubrisky, La Plata, Argentina; Lucrecia Kasilag, Manila; Gerald Abraham, Liverpool; Milagros de Ocampo, Manila; Naohiro Fukui, Tokyo; Theodore Normann, Seattle, Washington.



At a Plenary Session. Left to right: Lucrecia Kasilag, Vice President, Manila; Gerald Abraham, President, Liverpool; Egon Kraus, Secretary General, Cologne.



Mr. and Mrs. John Daniskas at the Mayor's Reception in the Rathaus. Mr. Daniskas is State Inspector of Music in the Ministry of Education at The Hague.



Theodore Normann, Seattle, Washington, is shown at a Plenary Session in which he presented a paper on Research in Music Education.



Germany, Austria and France are represented in this photograph. Left to right: Egon Kraus, Secretary General, Cologne; Hans Sittner, Vice President, ISME and President, Vienna State Academy of Music; and Amable Masais, Inspector General of Music Education, Paris.



Three MENC members took time off from their duties as music teachers in Army Dependent Schools in Germany to attend the ISME meeting in Vienna. They are shown at the gala reception and buffet in the Rathaus. Left to right: Dorothy Rankin, Laura, Ohio, now in Munich; Edna Sheppard, Cincinnati, Ohio, now in Karlsruhe; Hester Templin, Topeka, Kansas, now in Frankfurt.



A get-together following the concert by the Senior High School Chorus of Greenwich, Connecticut. Left to right: Sister Bridget of Mary and Sister Therese Cecile, Oakland, California; Gerald Abraham, President, Liverpool; Wiley Housewright, Tallahassee, Florida; Gerald Mack, conductor of the Greenwich Chorus, Karl Ernst, vice president, MENC, Hayward, California; and D'Arcy Hayman, Head of Arts in Education, UNESCO, Paris.



Here is the Mayor of Vienna, at left, receiving some young performers at his gala reception in the Rathaus.



the generosity of the Mayor of Vienna who gave a reception and buffet supper in the Rathaus in honor of the ISME delegates as well as the 700 students in performing groups. This was indeed a state occasion prepared with great dignity. Once more good fellowship prevailed. It was thrilling to hear again performances by some of the young performing groups, among them the Greenwich (Connecticut) Senior High School Chorus and the Chorus from the Teachers Training College in Copenhagen. At this gala affair which took everyone back into history of another century one could see young people from the chorus in the United States having a whirl on the dance floor to the tune of a Viennese waltz. And in the crowd could be seen MENC members dancing together and with people of other far away lands.

AN INTERESTING and important part of the ISME meeting was the display of music, music books, and instruments from many countries. Delegates to the meeting frequently took advantage of the opportunity to become acquainted with music and music literature and instruments which had not previously been available to them in their own countries.

The picture on page 43 shows a luncheon get-together of the United States delegation. Karl D. Ernst, First Vice-President of MENC, was the head of the United States delegation and gave the opening presentation at the general session, Music Education in the Schools.<sup>2</sup> Hazel N. Morgan and Theodore Normann, members of the MENC Board of Directors, also contributed papers at general sessions, as did Vanett Lawler,

ISME treasurer. Other contributors to the program from the United States delegation were Marguerite Hood, Ernest T. Ferand, Arnold Hoffmann, Edmund A. Cykler, Paul Rolland.

For the 1961-1964 period the following persons were elected as officers of ISME: *Honorary President*, Leo Kestenberg, Tel Aviv, Israel; *President*, Samuel Baud-Bovy, Director, Conservatory of Music, Geneva, Switzerland; *Vice-Presidents*, Gerald Abraham, Chairman, Music Department, University of Liverpool, England; Pierre Auclert, Inspector of Music, Ministry of Education, Paris; Zoltan Kodaly, President, Liszt Academy, Budapest; *Secretary General*, Egon Kraus, Cologne; *Treasurer*, Vanett Lawler, Washington, D. C.

Additional members to the Board of Directors were elected as follows: Frank Callaway, the University of Western Australia, Nedlands (Perth); José Castañeda, Director, Conservatory of Music, Guatemala City; John Daniskas, State Inspector of Music, Ministry of Education, The Hague; Karl D. Ernst, Alameda State College, Hayward, California; Naohiro Fukui, Musashino College of Music, Tokyo; Zaven Hacobian, Department of Cultural Affairs, Teheran, Iran; Dimitri Kabalevsky, Moscow Conservatory, Moscow, USSR; Lucrecia Kasilag, Dean, College of Music, Women's University, Manila; Salah Mahdi, Ministry of Education, Tunis, Tunisia; Rudolph Matz, Academy of Music, Ljubljana, Yugoslavia; Olavi Pesonen, Inspector of Music, Ministry of Education, Helsinki, Finland; P. Sambamoorthy, Head of Music Department, University of Madras, India; Hans Sittner, President, Vienna State Academy of Music; Rodolfo Zubrisky, Conservatory of Music, La Plata, Argentina.



All the way from the College of the Holy Names in Oakland, California to the meeting in Vienna came Sister Bridget of Mary and Sister Therese Cecile. Here they stop to be photographed with Gerald Abraham, President, ISME and Vanett Lawler, Treasurer, ISME and Executive Secretary, MENC.



Marguerite Hood, Ann Arbor, Michigan and Frank Fox, Morristown, New Jersey, take time out for a get together, and a photograph.

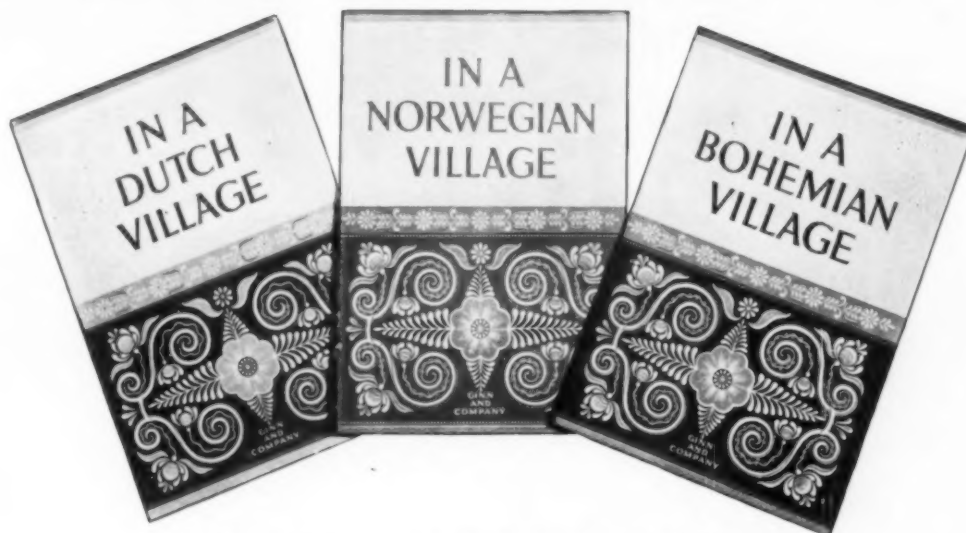
THAT THE MEETING of the International Society for Music Education in 1961 was a success, there is no question. People left Vienna secure in the feeling that the international organization representing the vast field of music education, in the brief period of eight years, had earned a well deserved position of respect and dignity in the world of music and that the goal of its program included musics of the world.

To all persons in the Ministry of Education of Austria, in the municipality of Vienna and particularly the Vienna State Academy of Music, much gratitude is due for their untiring efforts and assistance. Commendation is also due members of the Society and members of the Board of Directors for their guidance and participation, and special recognition and warm appreciation go from members everywhere to Secretary General Egon Kraus and Mrs. Kraus whose daily dedication and voluntary contributions have been significant factors in the development and success of the organization.

Music educators around the world will continue to participate in ISME through the official publications which will be released from time to time and particularly through the official periodical the *International Music Educator*. It is anticipated that meetings of ISME will be held in Tokyo in the Fall of 1963 and in Europe in the summer of 1964.

<sup>2</sup>The paper given by Mr. Ernst at the ISME will be in an early issue of the *Music Educators Journal* as will the addresses of some of the other participants from the USA in the Vienna meeting, including the paper by Wiley L. Housewright, author of this report.

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# Creativity in Music Education

SUSAN T. CANFIELD

THE SLOGAN "Education for the Space Age" has caused every teacher to inquire into the principles and methods of his subject: to their application in his daily practice and to a re-evaluation of his results. Such soul searching is everywhere underway in the arts.

Clearly greater emphasis upon science in secondary and college curricula alone will not answer the need. A general tempering of all education is needed, together with increased attention to development of such basic educational outcomes as curiosity, intellectual honesty, and loftiness of purpose.

While scientists advocate more teaching in the elementary school, it is to be hoped that curriculum makers will not fall into the retrenchment trap which has diverted too many unwary superintendents and boards of education into allowing budgetary strategy to delay all serious association with music until the junior high school.

This is not the place for full discussion of the values high school students gain from music. We may say, however, that while the resulting large group participation is invaluable in the realm of controlled musical and emotional experience, it leaves untouched a contribution to character fundamentals. These, as they emerge in the elementary school are unadorned homely characteristics, but they are essential in any situation in which the inquirer does not know the answer and must seek it by experimentation.

While we no longer need to justify the arts as cultural subjects, we still suffer from lack of understanding of them as character builders, particularly in the early years. Their appeal, their stimulation of interest, their requirements of personal application and their refinements of choice are fundamental aspects of the educational process as children come in contact with creative teaching.

More and more teachers are filled with enthusiasm yet the "contact with an original mind" which Hughes Mearns says "stimulates the creative process in others,"<sup>1</sup> fails to materialize; there is too little application in daily practice.

IN EARLY DISCUSSIONS of creativity in education, interpretations ranged from those of specialists who thought creativity could be found only in a few especially endowed minds, to generalists who believed that any child could be creative. Actual teaching programs did not come from these discussions. However, compromise positions evolved from these two points of view and generally acceptable standards emerged. It is now recognized that a child's development can be helped through stimulation

of his need for expression; through his need for and experimentation with tools of expression; and through improvement of his power of application. In this way creative activity contributes toward his development as a person and discourages misapplication of energy to wrong aims.

A highly gifted child, as a result of creative expression, ultimately may add something of value to the art of his period. The less highly gifted will at least become a more responsible and effective individual. Even the below-average child can find a creative interest at his own level, an interest into which he can sink his repetitious personality and feel himself acceptable to his world. In his search for creative outlets any child—whatever his gifts—looks further and further into himself and finds there powers of which he may have been unaware. In the process he becomes a better balanced and integrated personality.

Will Earhart once described the integration of the child: "He becomes better balanced with respect to sensory response (incoming activity) as contrasted to the assertive life of the growing spirit (outgoing activity) because only through the action of inner lenses can the world be fused into a unity."<sup>2</sup> Is not education dedicated to the search for and strengthening of these inner lenses? Grade by grade, subject by subject, project by project, we look for growth, concerned lest emphasis has been wrongly placed or directed too long to one area.

Americans have been criticized for lack of "proper modes of expression." Inner urges seek for expression, reach toward fulfillment, but fail for lack of tools, for ways of doing. By discovering that his ideas may be of value in his environment, one is often spurred to go beyond a limited expression and forge his own tools. This, however, is the special gift or special need which, as Bergson says in discussing evolution: "thrusts intelligence outside itself by an act of will,"<sup>3</sup> and then finds the sought-for medium.

Aside from the confusion of the meaning of creativity, a teacher faces handicaps because of inhibitive thinking. As specialists, many emphasize the result rather than the creative effort as part of all learning. When, however, the specialist accepts this latter point of view, his outlook widens and he turns from the *too precious result* to the practice of stimulating and guiding creative energy.

Skilled teachers recognize that interest is maintained by inner controls, involving a *felt* need for tools. If they, themselves, lack the techniques which must be ready at

<sup>1</sup>Mearns, Hughes, *The Creative Adult*, Doubleday, Doran & Co., Inc., p. 207.

<sup>2</sup>Earhart, Will, "The Roots of Music Appreciation," *Music Educators Journal*, November-December 1948, p. 20.

<sup>3</sup>Bergson, Henri, *Creative Evolution*, Henry Holt, 1911, Random House, p. 19.

SUSAN T. CANFIELD had a distinguished career in music education. For many years she was a member of the faculty of the Music Department of Carnegie College of Fine Arts, Pittsburgh, Pennsylvania. When she retired several years ago, Miss Canfield went to California. On July 1, 1961, she passed away from the effects of a stroke suffered earlier. She would soon have celebrated her eightieth birthday.

In testament to the legacy Miss Canfield left to music education, are two comments about this article made by members of the Editorial Board of Music Educators Journal. One Board member (a veteran) wrote, "One of the best writing jobs I have ever reviewed . . . well organized and rich in content and implication." Another said, "I have read this several times. It has more meaning with each reading."

hand, they fear their inability to implement the projects. Of course this is not insurmountable. Some of the most effective attempts have been made when teacher and children have learned together. Hunting for the most suitable tool and method, they have developed together in knowledge and skill, and both teaching and learning have been vitalized.

WHAT is this force called creativity? It is true that experiments have been made, observed and evaluated; that the need for more complete understanding has arisen; that a miscellany of tools, the creative thinking of other minds have been studied and selections have been made which although out of context seem to have bearing upon the study. The result, however, is not a *creation*. As we search for a working philosophy, the following quotations may serve as centers about which our thoughts can gather:

"Creative Education places the emphasis upon energy and vitality of mental functioning, and individuation, as a condition of vitality . . . it gives heed to the fact that any experience is not quite the same experience to two different minds." . . . "The thrust of the mind for knowledge and discovery . . . takes the direction of individual interest and preference . . . and represents a sure instinct toward the fulfillment of a purpose that in essence is the maintenance and development of the individuality."<sup>4</sup>

"It is training that first finds and then preserves and strengthens the better artistry in us, our native truth-seeking and truth-loving personality."<sup>5</sup>

As to creativity itself, significant reflections of other writers persist: One calls it, "a unique experience"; another, "personal initiative"; and John Madison Fletcher wrote: "It is giving, experiencing, and expressing as opposed to having and achieving: the art of living as against the means of living."<sup>6</sup>

Hughes Mearns' pungent phrase: "Searching, seizing, manipulating a shape unknown into an appearance instantly recognized as the thing sought,"<sup>7</sup> includes the whole, we think; yet as support for our convictions we may reconsider certain phases of thought explored by a few of the many philosophers who have written about

creativity. Henri Bergson gives foundation for basic principles of creative teaching:

First, as to the principle of *felt needs*, although we must accede to the concept of interest as an outcome of effort and mastery of an uninteresting subject, there is still, in the beginning stages of effort-making in the creative field, much to be said for felt needs for expression, for processes and tools, as essential to learning. Bergson reminds us that our natural incentive to thinking is the necessity for action in order to "get something we feel the need of . . . or to create something which does not exist."<sup>8</sup>

Second, contributing to our belief that there is creative energy on every level of intelligence, Bergson had this to say: "Every human work in which there is invention, every voluntary act in which there is freedom, every movement of an organism that manifests spontaneity, brings something new into the world."

Third, he cautions lest we become confused when we think of creation, lest we use the word indiscriminately: that we think of "*things* which are created" and think of creativity as a "*thing* which creates." He emphasizes that we must think of creation as an "act in progress and not a thing."

Fourth, Bergson brought man's undirected purposes into the foreground as of the same creative stuff as the artist's mystery and the scientist's revelation when he wrote: "In the composition of a work of genius as in a simple free decision, we stretch the spring of our activity to the utmost and thus create . . . we seize from within, we live every instant a creation of form."

TURNING to Nicolas Berdyaev, we find that his emphasis is upon the transformation of the world through development of individual responsibility. He looked forward to a "Creative Epoch" and believed that another kind of *higher being* is in process of creation. These quotations throw light upon certain near and distant aims with which, as creative teachers, we are concerned: aid toward self-realizations; toward freedom of thought and action; toward "Being."

"It (the creative act) is a daring upsurge past the limitations of this world into the world of beauty."

"The creative act exists immediately in 'Being.' It is the self-realization of being."

"In knowledge, the philosophy of the future will see the dawn and flowering of being, itself. Knowledge is a function of being . . . It is the sun's ray which penetrates the inner depths of being."

"In order to justify himself before the Creator, man must absolutely be: he must realize his positive destiny by creating beauty in every act in life."<sup>9</sup>

Julian Huxley carries this point of view further. His message to our age is that man, the highest evolutionary form on earth, in order to fulfill his destiny, must:

"Feel himself in partnership with the cosmos . . . in understanding . . . and experiencing itself, and so introduce the cosmos to more new and more valuable experience." He recalls that our ancestors "chose the path of the improvement of the brain and mind . . . which have evolved as bodies have evolved." He adds what is a newer note in scientific discussion: "that evolution includes values and other products of mental and spiritual activity. . . . Man's most sacred duty, and at the same time his most

<sup>4</sup>Earhart, Will, *The Meaning and Teaching of Music*, Witmark.

<sup>5</sup>Mearns, Hughes, *op. cit.*

<sup>6</sup>Fletcher, John Madison, *Psychology in Education*, Doubleday, Doran & Co., Inc.

<sup>7</sup>*op. cit.*

<sup>8</sup>*op. cit.*

<sup>9</sup>Berdyaev, Nicolas, *The Meaning of the Creative Act*, Harper 1955, English Edition 1954.

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glorious opportunity, is to promote the maximum fulfillment of the evolutionary process on this earth; and this includes the fullest realization of his own inherent possibilities. In this way he makes his contribution to the cosmic process."<sup>18</sup>

How does one "be?" "absolutely be?" How does one construct a personality? Many activities never reach below the surface of the mind. We memorize, solve some mathematical problems and puzzles, and think we have solved personal civic questions by the same manipulatory methods. We live our lives through without getting far enough within to become acquainted with the person inside. Situations and our thinking need constant re-appraisal. If we direct our thinking along the line of Bergson's discussion of "becoming," we may probe deeper and add dimensions to our understanding of ourselves, our associates, and our near and more distant problems. Bergson wrote:

"We must accustom ourselves to think *being* directly. We must strive to see in order to see, and no longer in order to act. It, . . . (The Absolute) . . . is of psychological and not of mathematical essence. . . . In free action . . . we have the more or less clear consciousness of motives and impelling forces, and even, at rare moments, of the becoming by which they are organized into an art."<sup>19</sup>

As one activity after another leads man's mind outside known limits into larger concepts of the world about and within himself, he comes to a realization of himself: becomes an integrated, absolute being. Through the understanding and encouragement of the creative teacher, thoughts, feelings, and dreams may be freed, and the distant goal becomes the guiding star.

Freedom can, of course, lead to chaos, to anarchy for both individual and society. Energies turned to criminal activities prove the terrific loss society suffers from failure to salvage creative energy in the early and adolescent years when it can be coaxed into legitimate channels. If no inner control is developed, society must pay. This is a fact many well-meaning parents and teachers have not recognized and so have earned for education the stigma of softness. Karl Gehrken said this in effect when he answered like criticism of Dalcroze Eurythmics. He wrote:

"In the system of Dalcroze Eurythmics we have plenty of freedom for the individual, but it is controlled freedom and the control comes to a large extent from the individual himself . . . an ideal arrangement from the standpoint of progressive education. It is not the teacher's command so much as the throb of rhythmic life within each pupil which exercises the control and determines what the reaction shall be, so it is creative effort in a very real sense."<sup>20</sup>

The control is not external but springs from the inner urge toward exemplification of the music heard, which, working differently within each individual, determines the nature of the control and of the expression. As he reaches toward a more satisfying expression of his idea he feels the need for one and then another improving technique: needs which lead him to decide for or against every diverting stimulus. There is no discipline more complete than a consuming idea on its way to fulfillment. Jaques-Dalcroze wrote:

"To be able to forget one's weaknesses, to think solely of the end to be pursued, to feel completely dominated by an idea, is in

effect to deny the existence of opposition; hence, a certain natural technique becomes manifest when the mind needs it, and that under the excitations of higher emotions . . . a man's progress depends on something more than the ripening of intellectual powers; each fresh conquest of the spirit needs to be accompanied by improved methods of realization."<sup>21</sup>

It is precisely the creative element of the Dalcroze system of music education which is least understood by its critics. Its most significant contribution to *general* education is not the mere development of an understanding of note value, nor yet, just a mere sensitive response to musical meaning embodied in phrase, nuance, and tempi. Instead, each individual makes his own judgment of the music heard, adapting the performance of these elements to his interpretation. Through experience in realization of musical elements, interpretative honesty develops simultaneously with responsiveness; erratic readings of a score become unlikely.

IT IS TRUE that a child's liking motivates his effort, but it is also true that in making the effort to realize his dream he learns how to apply himself to its pursuit when that pursuit is not such easy going. We may hope that when parts of a task are less appealing, these habits of application may lead the child to stay by and not shirk responsibility. There is a delicate balance here between freedom, responsibility, inner controls and morale. Is the challenge worth taking? We believe it is.

We recognize that creativity may continue in music for some; for many others it will shift to other subjects and activities. Even so, we hope that the interest and practice in selective expression and application will contribute to the personality and so to the endeavor. How, then, shall we go to work in music education to answer this demand upon our own creativity?

From the song stories of the nursery to the cantata of the high school senior is a long road, yet it should be a continuous one. The process is as varied as the personalities and interest of both children and teachers; as unlike as their creative urges, their talents and abilities. In the elementary school it may start from some single project: the dramatization of a loved story; a dance for solo or group; an orchestration for bells—the possibilities are endless.

From tone, interval, instrumental and rhythmic studies to the bug-a-boo of music reading, difficulties give way to the teacher's creativity. One need only compare texts of the past fifty years to observe where results of creative experimentation of exceptional teachers were adopted. Even here these patterns in method call for creative handling less the experience which in the original was vital and engrossing should become a methodic shell in a later encounter.

PERHAPS the most publicized type of creative music teaching is the making of instruments. It grew in musical significance as many teachers came in contact with the Pipers' Guild, and as Satis Coleman developed it in the school. It evolved from the making of the first pipe or drum to the improvement of an instrument made and in later years to writing for it. This naturally led to more

<sup>18</sup>Huxley, Julian, *New Bottles for New Wine*, Harper 1957.

<sup>19</sup>*op. cit.*

<sup>20</sup>Gehrken, Karl, Unpublished letter.

<sup>21</sup>Jaques-Dalcroze, Emile, *Rhythm, Music and Education*, G. P. Putnam Sons.

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**AFTER**



extensive forms in vocal and instrumental compositions. Even in the early stages if attention is paid to pitch, to quality, and to the kind of music suited to the instrument made, it is not only excellent motivation toward the subject, but usually initiates the unmusical child's listening. It is definitely musical education. He develops decided preferences in musical matters and often *makes up* music for his or for his classmates' instruments.

Less familiar is Henrietta Rosenstrauch's creative approach to percussion instruments. Although students of Dalcroze will find it especially interesting because of familiarity with the groundwork from which it springs, yet it has valuable information, method and stimulation for the music teacher of the elementary school and for all who use percussion ensembles in club and neighborhood organizations.

Her pamphlet, *Percussion Instruments*,<sup>14</sup> is a 23-page booklet that is professional, musical, and unique in its application of principles and procedures, the flowering of years of experience of a skillful and creative teacher.

<sup>14</sup>Rosenstrauch, Henrietta, *Percussion Instruments*, Obtainable—Wagner Band Music Co., 719 Liberty Avenue, Pittsburgh, Pa.

Year after year in many centers of the country, creative projects of all types are produced, making their particular offerings to personal and community growth. All types make their indelible contributions. In the song-making version, carried to its ultimate expression, the musical play, children develop through creative release of musical, dramatic, and inner creative energy, the power of imaginary penetration of other personalities and so move into a world of larger social sympathy and understanding.

If the vision of "being," (man's acceptance of his destiny by realizing to his limit his own potentialities and by so doing making his individual contribution to the "Cosmic Process"): if this vision is to extend and deepen in our modern world, then a far greater proportion of the world's inhabitants must become more completely integrated. We must grow in neighborhood, in national and in racial sympathy and the growth must be attended by self-realization and creative power.

The arts and the creative teacher stand in the front line in this integrative process.

## Vignettes of Music Education History

CHARLES L. GARY

AS BLANCHE EVANS waited for her first group of piano pupils to arrive in her "studio" in the passageway between the auditorium and second floor hall of Woodward High School, she discovered the December 4, 1914 issue of the Cincinnati *School Index* which she had tucked in with her music. Her eyes drifted to the article in which Director of Music Walter H. Aiken made the announcement about the institution of free piano classes.

"Maybe I need to be sure what I am about to do," she thought as she began to read.

Early in January classes will be established in Woodward High School under a competent teacher, to give instruction upon the piano. Such instruction will be free to all pupils who elect the course. For fear that the demands for membership may be greater than can be cared for by our teacher, the first chance will be given to all girls who have elected or may elect the kindergarten vocation as their career—for a knowledge of piano is part of the equipment of a trained kindergartner. The next choice will be given to those who contemplate entering the teaching profession, after which the doors are open to all. This move on the part of the educational authorities will do more to standardize the teaching of music in Cincinnati than anything ever attempted before, in the city, or even the country.

"This is a large order," she said aloud to herself. She remembered the cool reception she had encountered that morning from some of the other

teachers who obviously did not approve of "piano lessons" in school and she thought back to her own school days in the Fourteenth District school when Miss Schmidt had stored her mother's piano in the room but wouldn't let the children touch it. She herself had asked for lessons on the instrument and had been denied the chance. "My own conviction about school piano classes probably stems from that experience," she mused. "It's going to take more than the flood that washed out my classes in Hamilton last year to keep me from succeeding," she vowed as she heard young voices outside the door.

"Good morning, Mrs. Evans," said the small group of girls who entered.

"Good morning, girls," she answered. "Would you each take one of these and place a chair so that you can see the piano keyboard." She passed out some models of the keyboard that she had fashioned. "First, let us find out what you know about the piano."

*Mrs. Blanche E. K. Evans, one of the earliest if not the first to offer class piano instruction in the schools, died on March 15, 1961 at age 86. An MENC member for over forty years, and a Life Member since 1938, she not only taught piano at Woodward and in the elementary schools of Cincinnati but through her normal courses at the Cincinnati Conservatory of Music trained a great many of those who helped spread the class piano movement throughout the schools of the country.*

Sources: *School Index* I: 14 (Dec. 4, 1914) p. 167. Interview with Mrs. Blanche E. K. Evans August 4, 1950.

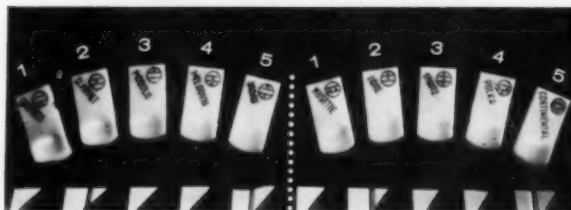


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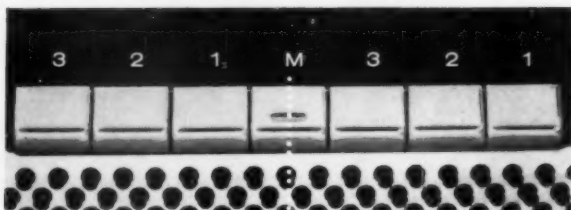
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These five PANjet treble switches are tuned for the rich, mellow "American sound." The **BASSOON (1)** switch is an ideal jazz voicing. **CLARINET (2)** provides a pure, live-reed sound. **PICCOLO (3)** voice is excitingly high and sparkling. **MELODION (4)** has the sonorous quality for ballads. **ORGAN (5)** is a big, round voice. In addition, the **KEYBOARD MASTER** gives you the powerful magnificence of full accordions. Just this half of the PANjet alone has more versatility than many entire accordions!

These other five PANjet treble switches are tuned for the scintillating "Continental sound." The **MUSETTE (1)** switch gives you the typical controlled dissonance of "wet tuning." **OBOE (2)** is a new plaintive reed-edge sound. **STORTZ (3)** is an exclusive choked-reed Tyrolean effect. **POLKA (4)** has the vigorous sound for folk rhythms. **CONTINENTAL (5)** provides a romantic ballad voice. Musically, here is an entirely separate accordion also contained in the PANjet instrument!

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The three switches shown above are in the lower playing positions, and give the PANjet revolutionary versatility. The **COMBO (1)** switch is a string-bass/guitar effect for truly great accompaniment. The next two, **TROMBONE (2)** and **TUBA (3)** provide **single bass notes!** Never before have these "free bass" effects been available on a standard accordion.

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# What Are Music Educators Thinking and Saying?

**T**HE 1961 INTERIM MEETING of the presidents of the MENC Federated State Units and the members of the National Board of Directors of the MENC convened August 23-25 in Washington, D.C. at the headquarters office of the MENC, located in the National Education Association Center. This was the second biennial Interim Meeting, the first having been held in August, 1959, at the National Music Camp, Interlochen, Michigan. In addition to the state presidents and members of the MENC Board of Directors, delegations included other officers of state associations—presidents-elect, vice-presidents, secretaries, treasurers, editors of

[Editorial Note: This is a digest of the complete report of the Interim Meeting of the Board of Directors and Presidents of the Federated State Units of the MENC which was held in Washington, D. C., from August 23-25, 1961.]

state magazines, and state supervisors of music. Participating were presidents of MENC auxiliary organizations (Music Industry Council, National Interscholastic Music Activities Commission); presidents of MENC associated organizations (American Choral Directors Association, American String Teachers Association, College Band Directors National Association, National Association of College Wind and Percussion Instructors); and chairmen of MENC councils (Music Education Research Council, National Council of State Supervisors of Music, National Council of State Editors). Several distinguished guests participated, including music educators from the Philippines, Canada, England, and South Africa.

Forty-seven MENC Federated State Units were repre-



sented. Forty state delegations were headed by their incumbent state presidents, and the other seven were represented by the presidents-elect or vice-presidents. A total of 115 leading music educators participated in the three-day meeting. The Interim Meeting makes it possible for responsible elected officers and board members of the MENC and equally responsible elected officers of the various state units to come together for the purpose of: (1) providing an opportunity for leaders at all levels of the MENC organization structure to become acquainted and to discuss a well-balanced leadership program which will serve the music education profession; (2) providing an opportunity for the leaders of MENC Federated State Units to exchange information, materials, discuss problems and programs; and (3) providing an opportunity for official groups to hold special meetings on matters pertaining to their special interests.

During the sessions which met for three full days and two evenings, the delegates came together in six general sessions and in many small discussion groups. All delegates, through previous correspondence, participated in the development of an agenda which ultimately was concerned with twenty topics—trends, issues, and problems of concern to the entire area of music education in gen-

eral and specifically, to professional organizations of music educators at all levels. The ideas expressed in the discussions reveal, on the part of leading music educators, a breadth in the scope of their interests and an awareness of the important problems facing the profession. Following are some quotations from the reports which reflect

### **... what music educators are thinking and saying**

#### ***About themselves . . .***

We will be respected as musicians to the extent that we act like musicians rather than as entrepreneurs and showmen, for music is one of the great arts—one of the significant developments of the human mind, and it is the arts that make us human.

Quality of teaching is a personal problem which can be improved only by continuous study throughout one's lifetime.

There must be an emphasis on what we as individuals can do for the organization rather than what the organization can do for us.

#### ***About their professional organization . . .***

The state level is the place to determine organizational philosophy. We must give attention to the scholastic aspect of music education. Performance has received public acclaim and support, but the performer needs more complete knowledge of the music he performs, and the non-performer must have a broad acquaintance with the world's great music literature.

The pattern of state meetings must always be flexible and vary according to the needs of individual states. State meetings should not necessarily try to copy the programs of MENC National and Division conventions.

There is a real need for organizational activity at district and county levels, particularly in states with large memberships and large geographical areas.

For our professional meetings at all levels we should use as speakers members from our own field who are articulate in discussing our problems and objectives.

The value and important contributions of the state magazines are readily recognized. At the same time there is a need for attention to more professional articles, more effective services, and a wider circulation, especially among our colleagues in other areas of the music education profession.

The program of the state association should help its members to become research-conscious. They should be



Pictured at the left in general session during the second biennial MENC Interim Meeting are the delegations of the MENC Federated State Units. State delegations included elected officers at state, division and national levels, editors of state publications, state supervisors of music, national chairmen of MENC councils, and presidents of MENC auxiliary and associated organizations. During the three days, August 23-25, six general sessions and thirty-one section meetings convened in the excellent facilities of the NEA Center, headquarters for the MENC.



alert to areas needing research and informed regarding significant research completed and in progress.

The state association must strengthen and support the MENC student member chapter programs in its colleges and universities.

The program of music education in the elementary school continues to be the area most neglected by the state association.

#### **About relationships with others . . .**

We need to be articulate in our interpretation of a program of music education to the public, to other educators, and even among ourselves. The importance of this is greatly diminished when relegated to the area of "public relations."

Communication with other professional areas involves a two-way relationship. We must not only be aware of music's unique place in the total program of education, but must also respect the value and place of other subject areas—especially their interrelationships.

More and more the music teacher needs to join effectively and constructively with the total staff of the school in stressing benefits for the individual student. The music teacher who becomes a member of the team, dedicated to a balanced educational perspective and alert to opportunities to share both general and musical knowledge with other staff members, makes a real contribution toward the favorable solution of scheduling problems.

The emphasis on the personal and social growth of students provides opportunities for guidance personnel and music educators to work cooperatively toward mutual goals.

What we do in music education must give obvious evidence that the aims of music education and general education are complementary.

#### **About specific problems . . .**

Music would qualify as an academic subject if teachers of performing groups, as well as teachers of more formal music classes at all levels, would provide a basic knowledge of music literature, history, form and design, and would develop critical judgment of musical values. Music would qualify as an academic subject if teachers of music in the public schools had substantial intellectual insights into the nature of music as an art and its function in society throughout history, and also had the technical skills in music necessary to function in the classroom.

The academic climate seems to be dominated by political and economic concerns. Guidance counselors have responded to pressure motivated by these concerns. Because of our inability to communicate clearly the values of music, our lack of instruments to measure musical aptitude precisely, and our lack of agreement on what constitutes a sequential, developmental music curriculum, counselors cannot counsel as wisely in music as they do in other academic subjects.

The problems of certification and accreditation vary to some extent from state to state and do not lend themselves to any single, simple or common solution. Special interest groups can act quickly and tactfully to bring about desired and acceptable changes. Expanded inter-

pretations of the law have achieved the same purpose. In general, a straight-forward presentation and a great deal of personal contact have proven to be highly successful.

When good use is being made of time already scheduled, when a really good job is being done, schedule problems are less in number and severity.

Music educators need to acquaint themselves with a variety of schedules so they may intelligently advise and cooperate with administrators who have schedule-building responsibilities.

Teacher training institutions must develop in prospective teachers a healthy attitude toward general music. Teachers must know their subject matter and be enthusiastic about imparting it. They must feel that general music classes provide opportunities for working with music on a higher level than is sometimes possible with performing groups.

School systems cannot wait for colleges to train the teachers of general music needed now, but must institute their own in-service training program to develop them.

Teacher training institutions can help to insure recognition of music as an academic subject by developing teachers rather than emphasizing too extensively only the development of conductors.

Academically talented students are in great need of the humanizing effect which musical experiences can provide.

As a part of every comprehensive music program, designed for all students, there should be a specific music course for the academically talented student.

#### **About promising practices and trends . . .**

The arts have a vital role in the "new pattern" of education which encompasses team teaching, flexibility of schedules, and ungraded classrooms. We need to improvise and experiment, perhaps, to discover new and better ways of working with children who possess widely varying musical potentialities.



Leaders in music education in other countries are welcomed to the MENC headquarters office by MENC President, Allen P. Britton. From left to right: Gifford J. Mitchell, Supervisor of Music, Protestant School Board of Greater Montreal, and President, Canadian Music Educators Association; Candida B. Bautista, Supervisor of Music, Division of Public Schools, Manila; Allen P. Britton, President, MENC; Corazon S. Maceda, Chairman, Music and Arts Department, Philippine Normal College, Manila, and member of Board of Directors, Philippine Music Educators Group; Philip J. Britton, Music Organizer, Education Department, Pietermaritzburg, South Africa.

A different approach to the music curriculum must be utilized in team teaching, probably necessitating a re-evaluation of what we are teaching. With flexibility of scheduling, patterns of elementary supervision are changed, and the music specialist plays a more direct and active part in teaching.

The extension into the secondary level of ungraded classes and grouping of students on the basis of ability, relative difficulty of subject matter, and intensity of instruction presents challenging possibilities for music education in the schools.

We must strive not only for excellence of performance, but in rehearsal and in performance we must make real in the lives of boys and girls the enriching qualities which are unique to fine musical experiences.

The resolution adopted at the meeting of the American Association of School Administrators in Atlantic City in 1959 has had a good effect toward the development of a balanced program which includes the arts.

"We believe in a well-balanced school curriculum in which music, drama, painting, poetry, sculpture, architecture, and the like are included side by side with other important subjects such as mathematics, history, and science. It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hand, and the body which give dignity to the person and exalt the spirit of man."

Students and parents are recognizing that science, mathematics, and other accelerated courses are not of equal value to all pupils and are returning to music.

Although the better students have, in some areas, dropped membership in performing groups in order to schedule academic "solids," there is evidence that the trend is slowing down and may be leveling off.

Counseling, beginning earlier in a student's school career, encourages him to do more long-range educational planning and makes possible the inclusion of music courses on other than a hit or miss basis.

In many situations scheduling problems have been resolved when school systems adopt a seven or eight period day.

Team teaching is making better use of the talents of the individual teachers on the team. Team teaching is also serving as an in-service training program for the less experienced under the leadership of a master teacher.

Music used for enrichment in the general education program of the academically talented pupil may ultimately result in accelerated music accomplishments and understanding, primarily because the pupil has the mental ability to deal with the complexities embodied in the music.



IN CONJUNCTION with the Interim Meeting there were meetings also of the Boards of Directors of the six MENC Divisions, the Executive Council of the National Interscholastic Music Activities Commission of the MENC, the National Council of State Supervisors of Music, and the National Council of State Editors.

A particularly memorable occasion took place on the afternoon preceding the opening of the Interim Meeting. The MENC State Presidents and members of the MENC Board of Directors, who were able to arrive early



MENC President Britton confers with presidents of MENC Auxiliary and Associated Organizations. Seated left to right: Gerald H. Doty, Missoula, Montana—American String Teachers Association; Allen P. Britton, Ann Arbor, Michigan; Ernest R. Farmer, Delaware Water Gap, Pennsylvania—Music Industry Council. Standing left to right: Earl W. Boyd, Charleston, Illinois—National Association of College Wind and Percussion Instructors; Frank Piersol, Ames, Iowa—College Band Directors National Association; J. Milford Crabb, Kansas City, Kansas—National Interscholastic Music Activities Commission; Elwood J. Keister, Gainesville, Florida—American Choral Directors Association. During the August meeting of the MENC Board of Directors, the ACDA was accepted as an associated organization.



Members of the National Council of State Supervisors of Music are joined by music educators from Canada and South Africa. Seated with C. J. Hesch, Richmond, Virginia, Chairman of the Council, is Margaretta A. Carey, Harrisburg, Pennsylvania. Looking on from left to right are Gifford J. Mitchell, Montreal, Canada—President, Canadian Music Educators Association; William L. Johnston, Springfield, Illinois; Thomas N. Wikstrom, Charleston, West Virginia; Philip J. Britton, Music Organizer, Education Department, Pietermaritzburg, South Africa.

in Washington, were privileged to attend a concert on the White House grounds by the eighty-five piece Transylvania Music Camp Orchestra under the direction of MENC member James Christian Pfohl. President Kennedy greeted the members of the Orchestra as well as the children in the audience who were specially invited guests. The event was first in a series of "Concerts for Young People by Young People" sponsored by Mrs. Kennedy in the interest of stimulating the study and performance of music by the youth of America.



Britton  
President



Andrews



Burmeister



Crabb



Dalby



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**M**EMBERS of the Board of Directors of the MENC, whose pictures are shown on this page, are made responsible by the MENC Constitution to: "(1) Administer the business and educational affairs of the National Conference, and have responsibility for its general policies and program of activities; (2) fill vacancies in National offices by temporary appointments pending regular elections; (3) have jurisdiction in matters pertaining to the geographical regions of the National Conference, and, with the concurrence of the Boards of the Divisions affected, have power to authorize the combining, dividing, or redistricting of Divisions for the purpose of holding Division meetings, or for other reasons deemed to be in the interest of the Divisions affected and the Conference as a whole; (4) confirm the members of the Music Education Research Council, select the members of the National Nominating Committee, and elect the members of the Executive Committee."\*

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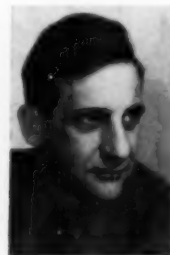
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# The Proper Care and Feeding of Changing Voices

FREDERICK SWANSON

## Adolescent Basses

**B**ASS VOICES come in male bodies. If we want a good solid bass section in our choral groups we have to take the bodies that come with the voices. And the minds and temperaments too.

Now we music teachers in the United States have "captive audiences" up to grades 7 or 8, for music is often included in the required curriculum. Rare is the high school where *all* students must participate in the music program. Therefore the finger is on the teacher of junior high music, for here is where our potential basses can be won or lost. The difficulty is that just when the human male is getting ready to sing bass he is the most awkward, raucous, recalcitrant, and unteachable material in all the educational workshops.

So music educators are faced with a tough problem. We want good basses, but to get them we must work with the unpromising bodies from which these desirable voices will emerge. Unpromising, that is, until we realize several things. For one thing, that music can have the same tremendous appeal for these boys that it does for other humans. For another, that most of these young adolescents do want to excel at something and will respond eagerly (even though they may appear indifferent) if given sincere encouragement. For a third, that they are capable of great devotion and loyalty if they feel we are on their side.

Before a music educator decides that he is a failure at getting junior high boys to respond, or that he dislikes teen-age boys, so will confine his musical activities to other age levels, or before he comes out with the old bromide that "boys just can't sing" here are some approaches and facts that may give encouragement.

Basses who can sing to a low G<sup>\*</sup> are quite common in the junior high school. These very "new" basses frequently find middle-c or even B and A quite uncomfortable and must strain to produce these tones. Their "bread and butter" notes are from A' to G. Boys who can produce an audible low E' without strain are not at all rare.

[The author is supervisor of music in the Moline (Illinois) Public Schools, and is director of the Moline Boys' Choir.]

\*Pitches in the bass clef are indicated by capital letters, in treble clef by small letters. Capitals followed by the prime (') are in the second octave below middle-c, while the single capital letter indicates a pitch in the octave immediately below middle-c. The prime after a small letter indicates the second octave above middle-c.

For purposes of this article the author uses a system of capital letters to designate vocal range in the bass clef and small letters for the treble clef. For the sake of clarity attention is called to this deviation from standard practices.

These observations are based on actual case studies. They are not drawn from textbooks or stated after theorizing about what *should* logically exist. We have found 12-year-old boys who sing in the lowest reaches of the bass clef easily and happily. In the 13-14 year-old brackets we have found from 30 to 40 of these low basses out of every 100 enrolled in general music classes. (Our subjects have ranged from boys musically gifted to those inept; they have included those displaying great interest in music as well as some quite indifferent or even resistant to musical participation).

It is a widely accepted tenet that "we must take our students where they are and go on from there," which means here that young voices should sing in ranges that are comfortable for them. Which means, for another thing, that boys sometimes make the transition from treble to changed-bass very quickly and very radically, and the good teacher must change materials and techniques just as rapidly. Which means for a third thing, that as they make this abrupt change into the new tessitura, and the different idiom of part-singing, they require some special care and thoughtful handling as learners as well as singers in the bass clef notation.

For example, few teachers would ask their eighth grade sopranos to sing in the high tessitura of d' to a' for long periods of time, nor would music publishers attempt to market material for junior high use written in that extreme range. Now, of course, we can find eighth graders who can produce these tones quite easily. This is, I believe, the accepted method of selecting sopranos. So *occasionally* a soprano part may soar up above the treble clef. But only the most naive choral director would say, "The book states that a true soprano can sing a g' so that is what I will expect my teen-age sopranos to do in song after song, day after day."

Similarly, there should be bass parts for 30 or 40 percent of our eighth or ninth grade boys that range from A' to G: these parts may make a few brief excursions up to A or B, and a few forays down to a low G' or F' will be beneficial. The "proper care and feeding" of these newly developed deep basses requires that the "lie" of their singing material should be in the lower-middle part of the bass clef.

Choir directors who do not face these limitations realistically can expect results less than satisfactory. Enthusiasm wanes quickly when music is not comfortable. When class singing is a constant straining for notes that are too high, passive boys fold up and quit, active boys let their dissatisfaction be known.

Granted that an experienced teacher who has a

THE AUTHOR has expressed the hope that this article will "arouse a lot of controversy—as it may well do—and that many readers will be motivated to do some experimenting of their own in this bewildering area."

One Editorial Board member, while enthusiastically endorsing publication, predicted that the article would stir up a "Carla-sized storm." What do the readers say?

dynamic personality and who has a large list of motivating devices can keep enthusiasm high. He can cajole young singers into attempting music of almost any type. We have all heard these "enthusiastic choruses" with sopranos achieving successions of high g's, altos belting out chesty tones, basses producing strident c's and d's. Those of us who think that there is more to singing than enthusiasm quail at the raucous tones, shaky intonation, and dubious diction. With a less experienced teacher or a director not blessed with a dynamic personality, results of using inappropriately chosen material can be dramatically negative. Few male adolescents are willing to do very long what they are not good at, and all too frequently these young colts are quite resourceful in finding ways of expressing their resistance. Alas, the eighth-grade music class or junior choir, which should be the delightful culmination of seven years of musical growth, can turn out to be a bore ("I just can't get these boys to sing") or a horror ("I just can't make these big fellows behave").

HERE ARE some positive suggestions. First of all, listen to your boy singers without prejudice and without any pre-conceived notions of what they should be able to do. This means all of your boys. If some seem able to utter only a few tones, don't ignore them, insult them, or feel martyred at having to work with such poor material. For a short time these rapidly changing voices can go drastically out of control. But they do not have to stay out of control. This is a good sign that a potential bass may be on the way.

Second, when you know what is possible, find music that these limited voices can sing. If all you can depend on is a common range from B' to G, that is where you will start with your eighth grade basses. If you can't find anything suitable in your library or in published materials, arrange your own. (How to do that is a subject for another day).

Third, take a positive approach with these boys. Play up to them. Let them know what is happening, emphasize the challenge of acquiring a "new voice" and adding a new color to the class or choir as it sings. Make light of their difficulties, emphasize their growth and progress.

Fourth, if you are in a rather large school where several dozen of these basses may appear, find a time and place for a bass-clef chorus, membership open only to those whose voices are in this limited bass range. Use

it as a voice training class (but don't call it that). Choose song materials of obvious rhythmic and melodic appeal, but be sure they are transposed to the key that just fits the range limitations; you may find yourself in some startling keys! Rote singing, unison singing, imitation and tone matching games—all the devices used by a first grade teacher are just as appropriate here as these boys "find" their new singing voices. The first few sessions may be hard to listen to, but natural physical maturation plus six years of singing experiences in the elementary school are on your side.

Eventually there will emerge a true bass-baritone quality, ranges will begin to extend, control will be regained, and these boys will be ready for mixed choral singing again. And what fine choral singing will be possible with those rich deep basses added!

If you are teaching in a small school, just a few special "voice sessions" for the two or three young basses of your limited population will produce similar results on a smaller scale.

As the years go by and a steady supply of good basses moves along into high school and the community, the senior choral teacher will thank you, the church choir directors will bless you, the nearby colleges will be glad to see your students coming. Best of all, you will know that you are an unusually competent teacher, for you can work with all of your students, not just the girls or the docile little boys.

### Adolescent Tenors

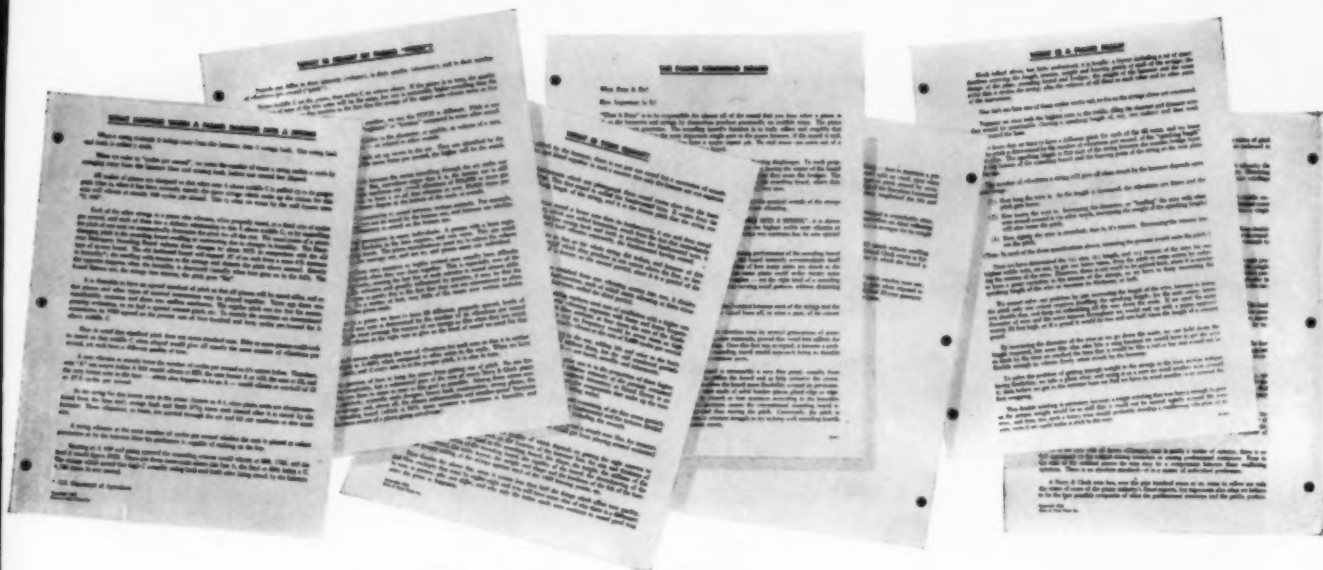
ARE THERE true tenors in the junior high school? Is a vocal music teacher justified in selecting music for SATB and assigning boys to the "T" part? Are the terms alto-tenor, cambiata, boy-tenor valid as they appear in the trade-language of public school music?

These are highly controversial questions, important to the thousands of music teachers working with junior high school singers, yet seldom answered directly and unequivocally. And since what goes on in the eighth grade music classes can affect the senior high program and the singers going on to college and conservatory, these questions concern all persons working in the field of vocal music.

Yes, there are tenors in grades eight and nine. There are boys who have matured physically rather early who find the range D to e quite comfortable for singing. These boys display the typical "break" at about f, and the lowest notes, D and E, tend to thin out and lose resonance. These boys maintain this singing range, adding only a few tones during several school years, indicating that this is not a transition period but a final "settling" of the voice into its approximate adult range.

There is another facet about the development of these young tenors that is unique—a facet rarely mentioned in the literature. I refer to the ease with which these boys shift into the falsetto, the mildness of the "break" as compared to the definite "shatter" quite common to their bass classmates. There seems to be a close integration or intermeshing of the full and the falsetto tones, whereas some of the deeper voices develop areas between falsetto and full voice where no sounds can be produced at all.

This pattern was first noticed by the writer as he



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worked with a group of eighth-grade boys in a laboratory situation. The "basses" had been segregated from the "tenors" in a group of nearly 100. Some of the "tenors" were actually less mature boys whose voices had not entered the stage of rapid change. During the school year, the latter dropped quickly into the bass-baritone range so they had to be shifted to the other group. But there was one segment of the class that maintained its tenor range through the season, and never developed any tones of "body" below a D.

In this special group, as we experimented with the head-tone and the technique of carrying it down across the break, there emerged for a time a tone quality of a most unusual quality and color. A picturesque writer might use the word "haunting." This writer remembers especially the high a-flat in the spiritual "Were You There," sung with a clear, resonant, entirely unforced tone. Subsequently, in working with other groups, this tone quality has been achieved several times, the most recent being at a statewide junior high vocal clinic where it was acquired within a two week period.

How many of these "true tenors" can be expected to appear in a junior high school class? Not very many. Therein lies the problem for the classroom teacher. About one or two in a class of thirty eighth-graders seems to be normal.

Now these tenor voices are precious, for good tenors are rare. These voices therefore deserve especially careful handling lest the newly emerging adult tones be forced or misdirected; lest the boy find little pleasure in singing and fall by the wayside.

ONE METHOD of accommodating these embryo tenors is so widespread and has been used for so long that it has added several trade-words to the vocal music language. The term "alto-tenor" or "boy-tenor" goes back at least to the early part of the century, and an examination of music published during that period for grades 7, 8, or 9 will reveal many choral arrangements so labeled. This alto-tenor part is easily identified for it is written at absolute pitch, so is either in the treble clef with many leger lines below the staff, or the bass clef, with many leger lines above the staff. The range of this alto-tenor voice-part lies for the most part between F and f.

The term "cambiata" is a relatively recent arrival in the junior high school music trade vocabulary. At first glance, cambiata and alto-tenor appear to describe the same technique for handling the young adolescent tenor voice. The cambiata part is usually written in the treble clef at absolute pitch (not the current American custom of writing the tenor part in the treble clef an octave higher than it is to be sung) and often extends three leger lines below the staff. A further inspection reveals that the cambiata parts often extend higher than do the usual alto-tenor parts. Perhaps herein lies the difference. The cambiata is really a low alto part, and is not appropriate for the true tenors we are concerned with here, unless these tenors are trained to sing falsetto. The cambiata parts seem to be based on the assumption (not at all borne out by evidence) that the voice change is a gradual process and that it is advisable to anticipate the emergence of the adult tenor or bass voices by "moving the voice down" to its lowest possible treble register. The alto-tenor technique in contrast seems to make a compromise between the

tones available to a true adult tenor and those possible for a boy-alto to sing without forcing.

In any case, the terms cambiata and alto-tenor or boy-tenor are legitimate if they are used to identify a method of adapting music to a teaching situation. They do not identify a singing voice as do the well-understood terms soprano, alto, tenor, and bass.

Now wisely used, these techniques will get results, and some very worthwhile musical experiences become available to the students. If a director knows that the best tones for the "true-tenors" lie between D and f, but that he cannot use boy altos safely below G, he will select his SATB materials very carefully. Interesting and worthwhile choral material with a tenor part lying within this restriction of range is scarce. A library of such material may take years to build. Once it is built, our young singers can begin their lifelong exploration of that vast quantity of musical literature written for the mixed quartet or SATB voicing.

But even when wisely used, the combining of true tenors with boy altos will always have deficiencies. The boy alto voice and the newly changed tenor voice are not the same, not only in potential range, but in quality and in future development. Like all compromises, combining the two into one group means that both must give up some of their potential, and be limited in their development. The boy alto should sing up into his head tones occasionally, lest his voice become dull, husky and heavy. The developing tenor should sing through his whole range if his voice is to grow normally. The alto-tenor and cambiata techniques, like any techniques, are only good if a competent teacher is aware of the benefits and the shortcomings.

A RECENT and promising new method for accommodating these young tenors is to organize a voice training class, just for them. In this modern day of consolidated rural schools and large urban junior high schools, there is often a large enough student body in a given school to produce several dozen of these young tenors. Given a sympathetic administrator and a persistent teacher, a time and a place can be found when all of these special singers can meet, no matter what grade or home-room they may come from. With a highly homogeneous group, vocalises and song materials can be used to meet the particular needs and to solve the particular problems peculiar to these very precious voices. Here the truly professional teacher can explore, study, experiment until he finds what works. Again, this is an auxiliary technique. Ordinarily these voice training classes should be supplementary to the general music class. It is not impossible, however, to give a class of young tenors all the desirable educational experiences implied in the term "general music class" for a limited time. Such a class has provided the writer with some of his most rewarding teaching experiences.

There is a challenge here for the teacher who looks on his job as more than a routine by which he earns a salary. Our techniques for handling these atypical and highly precious young voices are still crude. The profession can use experimentation and refinement of methodology. To know how to discover and develop good tenor singers among our young adolescents is a rare art. The field is not crowded, the experts are few.



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March 16-20, Chicago, Illinois

*State Presidents National Assembly — March 14-15*

*Headquarters — Conrad Hilton Hotel*

## The Study of Music, An Academic Discipline

**T**HE 1962 MEETING of the MENC in Chicago will mark the 55th anniversary of the professional organization of music education of the United States. Meetings of the MENC, since the first meeting held in Keokuk, Iowa in 1907, have been planned to serve the purpose of the organization, as stated in Article II of the MENC Constitution, namely, "The advancement of music education in the schools." The 1962 meeting will be no exception.

### General Sessions

The Study of Music, An Academic Discipline, will be the theme of the 1962 meeting. Four general sessions will deal with some of the principal and component parts of this theme.

#### (1) *Music as an Academic Discipline*

Distinguished authorities in the field of the humanities, including music and music education, will be responsible for presentations which will define the study of music as a discipline of learning through performance and through academic courses in music.

#### (2) *The Study of Contemporary Music*

Young composers associated with the Ford Foundation Project and established composers will participate in a general session as well as in special sessions, and forums relating to the subjects of contemporary music in music education, the creation of music for performing groups in the schools, and the study of music in the schools through direct contacts among composers, music teachers and students.

#### (3) *The Values of Music*

The subject of an address at the Conference Breakfast, this presentation will include important values to be derived from The Study of Music—musical, aesthetic, spiritual.

#### (4) *The Study of Music through Performance*

An entire session will be concerned with learning music through performance and learning about music through performance, by students in performing groups as well as

by students who are not in performing groups.

It is anticipated that this session will reveal some new concepts of general music study at the secondary school level.

### Concerts

The 1962 meeting will feature concerts by outstanding bands, orchestras, choruses and small ensembles at all levels—elementary, junior and senior high school, college and university, community, including performances by members of the MENC.

The Chicago Symphony Orchestra will present a special concert for the MENC in which will participate the professional members of the orchestra as well as outstanding high school music students of the Chicago schools.

The Budapest String Quartet, distinguished and internationally known ensemble, will be featured at an evening concert during the 1962 convention.

The Chicago Public Schools will be responsible for a concert on Friday, March 16, the first evening program of the convention, at McCormick Place on Chicago's lake-front.

The Illinois Music Educators Association will sponsor an All-State Band, Orchestra and Chorus at McCormick Place on Sunday evening, March 18.

### Special Sessions

Hundreds of MENC members will plan the special sessions which will include workshops, demonstrations, discussions. These sessions are being planned by chairmen and committee members in the following areas and levels of music education:



*General Committees*—Elementary School; Junior High School; Senior High School; Higher Education.

*Special Committees*—Audio-Visual Equipment, Materials and Instruction, Contemporary Music, Copyright Law, Music for Exceptional Children, Guiding Principles, Trade-Professional Relations, International Relations, Music Buildings, Rooms and Equipment, Music in Churches, String Instruction, Piano Instructions, Student Membership.

*Curriculum Study Commissions*—Elementary School Curriculum Study Commission of the MENC; Secondary School Curriculum Study Commission of the MENC; Higher Education Curriculum Study Commission of the MENC; Commission on Accreditation and Certification; Sub-Committee on Certification.

### State Presidents National Assembly

The SPNA meets officially, as stated in the Constitution of the MENC, at the time of the biennial meetings of the MENC. March 14-15 are the dates set for the 1962 meeting of the SPNA.

### Auxiliary Organizations

#### **Music Industry Council of MENC**

MIC will be responsible for the 1962 exposition representing all branches and facets of music industry. The exposition will be open continuously on March 16, 17, 19, 20 and a limited time on Sunday, March 18. Delegates will have adequate time for consultations concerning music materials.

#### **National Interscholastic Music Activities Commission of MENC**

NIMAC will be responsible for sessions dealing with (1) Band Adjudication; (2) Choral Adjudication; (3) Problems Pertaining to Interscholastic Music Activities.

### Associated Organizations

#### **College Band Directors National Association**

CBDNA will be responsible for a session on "The Band and its Instrumentation." The officers and members of CBDNA have been making serious studies and evaluations on this important subject, and at the 1962 MENC meeting, will share their findings with MENC membership as a whole.

#### **National Association of College Wind and Percussion Instructors**

NACWPI will present a concert at the college level and will sponsor two sessions featuring concerts and discussions pertaining to wind and percussion ensembles at the secondary school level.

#### **American String Teachers Association**

ASTA will plan a series of sessions and a concert pertinent to the subject of string instruction in the schools at all levels.

#### **National School Orchestra Association**

NSOA will sponsor sessions on (1) Recruitment of String Instrument Players; (2) Orchestra Rehearsal Techniques.

#### **American Choral Directors Association**

The ACDA convention, including workshops and dis-

cussions, will be held March 14-15, prior to the official opening of MENC on Friday, March 16. A concert will be presented under ACDA auspices as well as a session on choral techniques.

### Cooperating Organizations

#### **National Band Association**

NBA will sponsor a concert on Thursday evening, March 15, prior to the official opening of MENC on Friday, March 16.

#### **Metropolitan Opera Guild**

A session will be sponsored on the activities of the Metropolitan Opera Guild as they relate to the music education field.

#### **Ford Foundation Project of the NMC**

At the 1962 meeting of the MENC in Chicago will be present all of the young composers, the music educators who have had the composers in their school systems and the members of the composers and music education selection committees since the inception of the project in 1959 under administration of the National Music Council.

#### **MTNA and NASM**

For several years a Joint Committee on Theory has been sponsored by Music Teachers National Association, National Association of Schools of Music and MENC. At the 1962 meeting of the MENC in Chicago, a session will be conducted by the Joint Committee.

#### **National Association of Teachers of Singing**

A joint committee of NATS and MENC will plan a meeting at the 1962 convention of the MENC.

### Other Official Meetings

#### **Music Educators Journal**

The Editorial Board of the Music Educators Journal will meet during the 1962 biennial convention in Chicago.

#### **Journal of Research in Music Education**

Meetings of the Editorial Committee and Associates of JRME have been scheduled during the 1962 meeting.

This national biennial event also provides opportunities for additional meetings of the MENC Board of Directors, the Boards of the MENC Divisions, Auxiliary, and Associated Organizations; Music Education Research Council, Council of Past Presidents, Council of State Editors, Council of State Supervisors of Music.

In addition, official meetings, dinner meetings, teas and other get-togethers will be sponsored by fraternities and sororities including Pi Kappa Lambda, Phi Mu Alpha Sinfonia, Sigma Alpha Iota, Mu Phi Epsilon, Phi Beta, and Delta Omicron. College and university music departments will also be hosts at various social events during the meeting.

The foregoing information is for all members of the MENC to whom the organization belongs and for whom policies are determined by the elected officers and boards at all levels—state, division and national.

It is hoped that the 1962 biennial meeting will contribute, both in format and content, to the purpose of the organization, namely, the improvement of music instruction in the schools.

—ALLEN P. BRITTON, President

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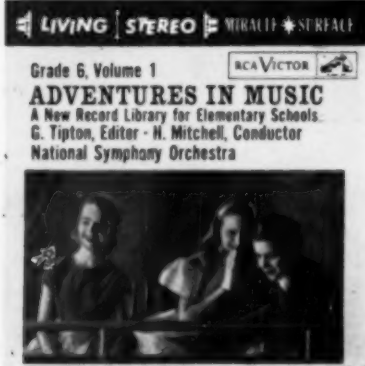
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# The Music Teacher and the Changing Curriculum

Scheduling, Time Allotment, Counseling

HERBERT BISHOP

IF PROPERLY TAUGHT and effectively supervised, music can play an important part in the development of many of the attitudes and values which we feel are essential to our cultural and national life. Good classroom instruction is a basic requirement for a sound program of music education. Extra classroom music activities should be provided to supplement and enrich the regular classroom activities. However, music activities should not be considered a substitute for music education.

It is the responsibility of the board of education and the school administrative officers to determine the type of music program the school shall have, and the place music shall occupy in both the curricular and extra-curricular activities of the school. On the other hand, close cooperation between the administrators and the instructional staff is essential. The music educator must be prepared to present competent advice, and constructive suggestions to his administration.

In planning the program of music education, we need to keep in mind the importance of continuity for students in any field of special aptitude and interest. A student who learns to play an instrument should not have to drop this special interest and activity because of programming or scheduling. *Concern for academic success should not overbalance consideration of other vital aspects of a pupil's educational program.*

If the master schedule is well planned, students can have a strong academic program and still have time for art, music, and other electives. As educators, we should be able to say to our students, "You

Herbert Bishop, principal of the Manhattan, Kansas, High School, and current chairman of the Activities Committee, North Central Association of College and Secondary Schools, appeared on a panel discussion at the MENC Southwestern Division convention in Albuquerque, New Mexico, in January 1960. His significant remarks printed here were compiled by Paul Strub, recorder for the session.

The MENC has enjoyed a long period of close cooperation with the North Central Association of Colleges and Secondary Schools. In April 1957 a highly important document was adopted by the North Central Association: "Guiding Principles and Recommendations for School Music Group Activities," which was prepared by delegates from the North Central Association of College and Secondary Schools, the National Association of Secondary-School Principals, and the Music Educators National Conference. This publication continues to be an important guide for music educators in connection with activities of performing groups.

*can take art and music and still go to college."*

The music schedule should be arranged so that music subjects are open to all students. If this is to be accomplished, the principal must believe in the importance of the music program, because he determines what is taught, who is going to teach it, and how it is to be taught.

It must be recognized, however, that the scheduling problem is a very complicated one, both for the principal and for the teachers of subjects such as music. The six-period day puts the schedule in a strait jacket. The current trend toward the seven- or eight-period day relieves the pressure on electives, and permits greater flexibility.

Some possible scheduling aids

would include alternating classes within a period (for example, band Tuesday, Thursday, Friday and orchestra Monday, Wednesday), using before school or after school hours, using study-hall hours, or offering academic subjects during summer school. There are a number of other possibilities, but it will take much ingenuity and extreme cooperation on the part of the music educator and the principal to discover and implement them for their school.

WHEN CONSIDERING procedures for counseling students into the music program, the attitude of the high school principal must again be taken into account. He must be "sold" on the importance of the music program. The parents and the other members of the community need to know the attitude of the principal, before they can be convinced that students can take music and other electives without jeopardizing their college preparation. Parents of gifted students are particularly concerned, yet there is little doubt that gifted students need music—and the music program needs gifted students.

In actual practice, one of the major problems in counseling and guidance of music students, is the tendency for students to drop out of music between the elementary school and high school, or between junior high school and senior high school. This problem too, is a difficult one to overcome, but some success has been obtained by use of these methods: The elementary music supervisor passes a list of students interested in music to the high school music teachers; high school music ensembles present var-

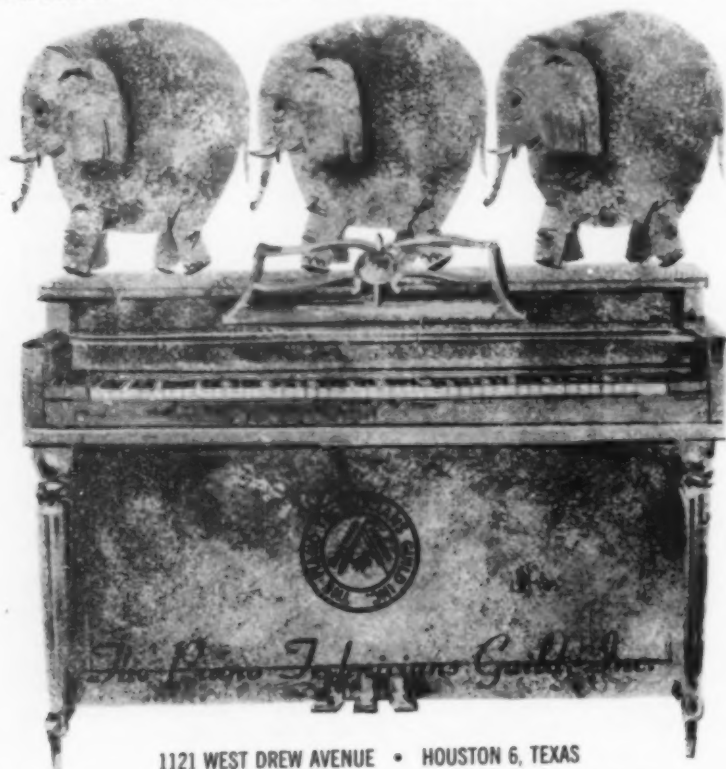


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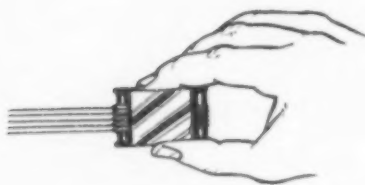
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ious instruments to elementary students through solos, and demonstrations; the seventh- and eighth-grade students visit the high school music classes; or the music instructors of the high school visit with the seventh and eighth graders at pre-enrollment time, giving talks and demonstrations of high school music offerings.

THE RESPONSIBILITY for a successful music education program, of course, does not depend entirely upon the principal. The music educator must share this responsibility. The first responsibility of the music educator is to create and build a worthwhile and attractive program. At the same time, the music educator must consider the music program as an integral part of the total educational program. This recognition will necessitate cooperation with all teachers, all departments, and especially with the administration. If he expects the cooperation of the principal, he must give it in return—cooperation is a two-way street.

The music educator has not only a service function but he also has a leadership function. The music educator must be prepared to advise his administration in the organization of a balanced and complete music education program. However, one of the problems administrators face in establishing a music education program is the confusion in the minds of some music educators concerning the content of a balanced program in music education. There is little doubt that, if music educators do not agree upon and develop a balanced program of music education, the administrators will develop it for them.



**WILFRID PELLETIERE**, a conductor with the Metropolitan Opera for many years and presently director-general of the music conservatories of Montreal and Quebec, has been named conductor of The Professional Training Orchestra of the New School of Music in Philadelphia.

**JOHN KINYON**, composer and arranger, is the new educational director of the standard and educational department of Music Publishers Holding Corporation.

**ALEXANDER KUCHUNAS**, assistant conductor of the Lyric Opera of Chicago, is directing the activities of the opera workshop of Chicago Musical College, Roosevelt University.

# Three Trends in the Teaching of Theory

CHARLES W. WALTON

FOR MANY YEARS the study of theory and harmony has been a major requirement and has held an important place in the music curriculum of American schools and conservatories. Theory teachers would unanimously agree that theory should be taught and presented in a musical and functional context, and that its aim is to develop and promote musicianship. It would, therefore, appear that the study of theory holds a unique place in the music curriculum. However, in many cases, we find these aims and goals not always realized. There has been a growing dissatisfaction with some of the aspects of the so-called "traditional" theory course, and the last few years have brought about a re-evaluation of its aims, procedures, and its proper place in the curriculum. From the realization of certain weaknesses in theoretic instruction brought about by this re-evaluation, three significant and pertinent trends have emerged.

In examining and evaluating the traditional theory course, its critics point out that theoretic study is often isolated and separated from actual music, and that the approach is quite unmusical and mechanistic. They claim that when chords, scales, triads, and intervals are presented in isolation having no real connection with a musical context that has expressive significance, the study becomes an end in itself with a limited correlation or relationship between theory and actual music either in performance, listening, or creative activity. Since there is this negligible contact with music, the material is often soon forgotten. The text books are at fault in many cases, since so many of the explanations are divorced from music; the procedures in the book and understanding of the structure of music often have little in common.

The current trend is, obviously, the use of music literature as the basis for theoretic study. Since understanding derives from the core of a subject, it seems most natural

OVER a period of years many leaders in music education have decried the academic stuffiness of some of the approaches to theory instruction. Author Walton is one of the sensitive musicians whose observations and practices must be welcomed by students to whom knowledge about the structure and components of music involves something more than geometrical and mathematical analysis of its anatomy.

One editorial reader of this article stated that: "Even the introduction of a paper which has the word 'theory' in its title forebodes dry and dismal literary landscape! Why not change the Walton title to something of more concord with the author's thought when he says:

"The current trend is for the theory course to be broader in its scope, and to assume a more vital role in the music curriculum. In this broader concept, the term 'theory' seems most inadequate and narrow, and the term 'musicianship' is much more appropriate, since the development of musicianship is becoming the chief concern and core of theoretic study."

to turn to actual music for study and analysis. Thus music becomes the material for study and consideration, rather than contrived examples completely void of expressive quality. The students—at all times—are working with music. This alters the entire focus of the study, since the emphasis is now directed toward aiding the student in understanding the structure and design of the music, in hearing and appreciating the content of the music, and in responding to it with discrimination and judgment. Thus the "theory" is taken out of our music study and is replaced by actual music.

Let us consider the views of some music educators concerning the use of music literature in teaching. Mursell, in his "Solution to the Theory Problem" (a mimeographed pamphlet formulated at Teachers College), defines musicianship as the ability to deal with musical problems in terms of an insight into the music itself. Young, in his article, "More Functional High School Theory Courses," says, "Theory teachers in the high school have not contributed greatly to the understanding and appreciation of music. They have spent too much time stressing certain techniques which stimulate no musical response and

add little to the understanding of the music. It is better to encourage students to discriminate in the use of music materials and an appreciation of how these materials have been used by the composer."<sup>1</sup> Piston, in his *Harmony*, states "Theory is as much a necessity for the musician as the composer. Actual first-hand study of the works of composers as a means of discovering their procedures is far superior to the mere reading of books. . . .

Theory is not a set of directions for composing music, but it is a set of deductions for observing the practices of composers over the years and setting forth their common practices. . . . In other words, it is an appraisal of the material and tells how the music has been written."<sup>2</sup> Chapple, in *Classway to the Keyboard*, confirms this approach by stating that "every new musical point must be taught from the music and in association with that already learned."<sup>3</sup> Murphy, in *Teaching Musicianship*, states that "the answer to the need in current theoretic instruction is contained in music itself, a realistic and rational organization of musical experiences relevant to practical needs."<sup>4</sup>

In 1956 the National Association of Schools of Music set up some new basic standards in musicianship which emphasized its awareness of this musical approach. This was the work of a special committee from the theory and literature departments of member schools, together with representatives of other interested groups. Their aim was to express musicianship standards in terms of objectives with illustrations from music literature. All skills were based upon these musical examples. A list of suitable materials illustrating the possibilities in all areas was adopted.

A SECOND WEAKNESS of the traditional theory course is its nar-

<sup>1</sup>Young, Edward. "More Functional High School Theory Courses." Chicago: *The Music Journal*, January-February, 1950.

<sup>2</sup>Piston, Walter. *Harmony*. New York: W. W. Norton and Company, 1941.

<sup>3</sup>Chapple, Stanley. *Classway to the Keyboard*. London: Bosworth and Co., Ltd., 1937.

<sup>4</sup>Murphy, Howard A. *Teaching Musicianship*. Coleman-Ross, 1950.

[The author is assistant professor of music education at Teachers College, Columbia University, New York, N.Y.]

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row range of study. Four-part harmonizations and exercises in figured basses, the skill of handling four voices in regard to voice leading, certain prescribed doublings of voices, isolated drills, and the constant concern for parallel fifths and octaves, receive the main consideration. But these alone do not fulfill the aims and objectives of theoretic study. This kind of work often seems quite pedantic and shows a marked lack of connection with the students' own musical experiences outside the classroom, and little carry-over into all their musical activities. With the introduction of actual music as the core of the teaching, it has become more apparent that this kind of study is only a part of a more comprehensive program, and that its contribution seems rather small and inadequate compared to its possibilities. It served mainly the prospective teacher and composer, and even then only to a very limited degree.

The current trend then is for the theory course to be broader in its scope, and to assume a more vital role in the music curriculum. In this broader concept, the term "theory" seems most inadequate and narrow, and the term "musicianship" is much more appropriate, since the development of musicianship is becoming the chief concern and core of theoretic study. The work becomes more practical and functional for all musicians—composers, performers, conductors, and teachers, as well as for the vast audience of listeners.

In examining current magazines and books, we find more and more attention is being given to musicianship for the singer, for the pianist and for the orchestral or choral conductor. In his article, "Musicianship Training for the Band Director," Knapp illustrates the use of theory by quoting the C. L. Kingsbury study on "Harmonic Skills Used by Selected High School Music Teachers." Seven hundred and forty-four teachers were questioned concerning the need for theoretic instruction. The development of the aural aspect of theory was given major importance in the preparation of music for rehearsals, in the silent listening to the score, and in detecting mistakes in the performances. Theory is now assuming the obligation of aiding the student

in performing music and in conducting choruses and orchestras.<sup>5</sup>

Quincy Porter, in an answer concerning the creative side of music, says, "Theory taught from the creative point of view is becoming the important part of the musical training of the student in college. A person knows very little about music unless he sees how the various elements of which it is made up are put together—harmony, counterpoint, form, melody, orchestration. Theory is necessary for anyone who wants to perform or who wishes to understand the music of the past and present." Kraehenbuehl, in the April 1958 issue of the *Journal of Music Theory*, stresses the idea of musical experience. "The object of theory is not sound, not time, not human experience, but the combination of these into a musical experience."

Several schools have organized courses of study with this broader concept in mind. "The Literature and Materials of Music" course at the Juilliard School of Music has supplanted the traditional theory course. Music is the center of all learning and study, and the emphasis is on performance. The Juilliard Catalogue of 1952-1953 states that "the course is based on music itself from the middle ages to the present day, with the emphasis on changing concepts of music in writing and performance. . . . The curriculum includes the study and analysis of repertoires, the developing of writing and listening skills, reading assignments, music history, and integrated work in orchestration, conducting, keyboard harmony, sight singing and ensembles. The prime aim is to train students gifted in all branches of the art of music, to encompass a practical understanding of the historical and artistic range of musical creativeness and to achieve a meaningful transfer of theoretic knowledge into actual performance."

Calvin Mueller, in his musicianship classes at Bakersfield Junior College, California, "coordinates the study of material of music-listening, reading, analysis, and the crafts of writing and creating, with the performance of the student on his own instrument. The music is considered in three phases: performance, listen-

<sup>5</sup>Knapp, Kenneth C. "Musicianship Training for the Band Director." Chicago: *Music Educator's Journal*, September-October, 1956.



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Robert O'Brien is president of the National Catholic Bandmasters Association and director of Notre Dame University bands.

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ing and creating, both aurally and visually." These types of courses are fostering a more meaningful, serviceable and practical approach to the understanding of music.

THE THIRD WEAKNESS is caused by the lack of unity in the organization of the theory courses. There are usually four separate classes in the theory area: Written Harmony, Dictation, Music Reading, and Keyboard Harmony. These are often taught separately by different teachers, each with individual aims and goals, and without any unified response in terms of musical meaning. Thus each course becomes more or less an end in itself, lacking any common predetermined goal.

Since the theory course has taken on a broader and more musical approach, the trend is toward the correlated and coordinated musicianship course of study, in which all aspects are fused into a unified plan. It has always been difficult for the functional and imaginative teacher to completely separate and divide these areas into individual courses. There is a natural tendency toward combining and integrating them, as they have much in common. Writing calls for analysis and the understanding of the structure of the music. Music reading relies heavily on hearing and playing. All of the areas are essential in the creating of music. Thus they seem to join quite naturally in a total experience for promoting musicianship. The literature course at Juilliard and the course at Bakersfield, previously mentioned, are only two of many examples illustrating this point.

There seem to be two basic plans in operation at the present time. One is where the four areas are still divided into separate classes, correlated and unified by different teachers who plan together and work out a consistent and organized presentation in all areas. The other plan is one unified course of study in which all aspects of the course are taught as a unit by one teacher. This is the plan followed in the musicianship classes at Teachers College, Columbia University. The four areas are combined into one course where all phases are focused around music and organized into a total response. The course becomes quite flexible, and presents the material in a natural and spontaneous way.

It fosters a continuous process of growth which is learning at its best.

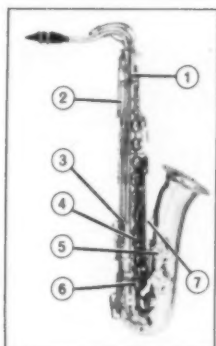
In considering these three trends in the teaching of theory, the decisive and significant role the teacher must play becomes clear. The teacher must be thoroughly familiar with all kinds of music literature. He must be able to organize the material so that it offers experiences for musical understanding and growth.

In order to be "progressive" and to throw off the shackles of the traditional theory course, there is sometimes a tendency for the teacher to disregard and abandon all of the old procedures and practices. Many of these are excellent and need to be incorporated in the study. In some instances, basic skills are slighted or eliminated completely. Certain skills and techniques must be emphasized and mastered in order to give the students "tools" with which to work, and to assist them in exploring and understanding the techniques the composers have used. Although drill should never be used for its own sake, it must not lose its significance in this new approach. It should be a natural outgrowth of the music when the need arises for the mastery and understanding of certain skills. These new trends with all their implications and possibilities can be most challenging and rewarding to the teacher who has imagination and an awareness of their many possibilities. In less capable hands, the work can easily fail.

All phases of the teaching of theory are being questioned and evaluated. With these current trends as guides, many other approaches and procedures are being examined and explored. It is encouraging and gratifying to learn of these new ideas and concepts in presenting music. No doubt there will be many more trends and experiments and, perhaps, some of the ones which seem most important and unique at the present time will be altered or completely replaced by others. However, if the focus is on actual music, we are moving in the right direction. In any evaluation or consideration of a new approach, we must always be certain that the procedure or plan has the potential to improve the ability to hear, understand, and appreciate the structural patterns in music so that the student will become a better functioning musician.

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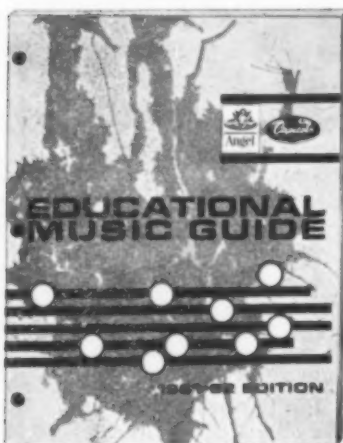
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# A Re-evaluation of College Opera

LAURENCE W. SIEGLE

COLLEGE ACTIVITY in the field of music-drama, both curricular and non-curricular, is increasing. Attempted by only a few institutions a few years ago, it has spread on varying levels of excellence and pretension to many. The activity, however, is costly in its demands upon faculty and student time and requires the need for specialized knowledge and training. With the ever increasing insistence upon a re-evaluation of our educational offerings and the attendant necessity of justifying those offerings it is desirable that college opera be subjected to critical evaluation. What are its purposes? Do those purposes justify the time, money and effort being expended? Are those purposes being served? And, lastly, can those purposes be served as well or better by other means or institutions?

Expressed purposes range from the professional preparation of singers through the necessity of providing a showcase for our native composers to the vague but desirable goal of widening the acceptance of this art form in our culture. In almost all cases more than one purpose is cited and is being served, although in widely varying degrees. Whether these purposes justify the activity and whether the purposes cannot be achieved more objectively and economically by other means or institutions are questions demanding closer scrutiny.

It is impossible for the average institution devoted to general education to justify the activity solely on the basis of training singers for professional careers. Such preparation demands the specialized staff of the conservatory or professional school, which is not oriented in the same manner as the staff of a school whose stated purpose is the preparation of teachers. While the greatest possible degree of performing excellence may be desirable in the graduate, there comes a point beyond which professional performance training does not

contribute markedly to teaching strengths. In reality, the individual orientation may be quite dissimilar for the two goals.

Other stated purposes are less concrete and less easily examined. That the activity aids the student in his total development is true; whether the same general growth might be attained by other means which are more economical in reference to staff and facilities is to be considered. The activity has been presented as raising the cultural level of the school and the community, depending greatly upon the productions selected and the level of performance; whether the cultural level of the school might as easily be raised by a program of listening and discussion, and whether the cultural level of the community is, under the present pressures, a legitimate area for educational efforts are questions too complex to be resolved here. While the service provided the young composer is a valuable one on cultural grounds, the fact remains that the majority of productions are those of established composers. In this writer's opinion justification of an extended program on any of these grounds is highly questionable.

DOES THIS MEAN, then, that opera is not to be justified on the college level? Not at all! Rather it is intended to suggest that if college opera is to be justified it must be done by concentrating upon those functional aspects which supply the participants with the skills and insights necessary for the continuation of the activity in the social and educational milieu into which they will pass upon graduation. These are the people necessary if the activity is to become firmly rooted in the culture.

What are the implications of such an orientation? Emphasis must be placed upon the training of directors to function on any level. The contention that the trained performer will also be a competent director is dangerous. Seldom does a performer attempt to grasp the duties and techniques of those about him who make

the total performance possible. The performer must be ego-centered, while the director must be as omniscient as possible. Even the occasional perceptive performer, who has observed the technical crew and the director in action and benefited from that observation, still finds himself lacking in the basic organizational and planning techniques which are such a vital part of successful producing.

This shift of emphasis need not make for any lowering of performance standards. The program should be planned in such a manner, however, that the entire group is made aware of the techniques of all departments and trained in such related fields as set design and building, lighting, make-up, directorial techniques and philosophies, physical preparation of the libretto and score and rehearsal planning. Such knowledge can come only by planned instruction or by extensive personal experience. The well-trained and highly motivated director is usually of more value to a school or community than the well-trained performer. The scope of activity of the former is much wider, and his impact upon the situation is more lasting culturally. If, of course, the two abilities are combined in the same individual the possibilities are vast.

OPERA is still not a part of the basic culture of our times, although its base is widening in certain strata of the society. It may become more generally accepted when the students in the schools and the adults in the community learn that it can be an interesting and a rewarding medium of expression. This demands qualified persons who can make it rewarding; who can assess the capabilities of a group, select a proper vehicle which has both artistic merit and general appeal, and guide its preparation and presentation. The training of such persons is a justifiable and desirable use of educational facilities and resources and should be the chief purpose of college opera.

[The author is director, Opera Theatre, Kansas State College of Pittsburg, Pittsburg, Kansas.]

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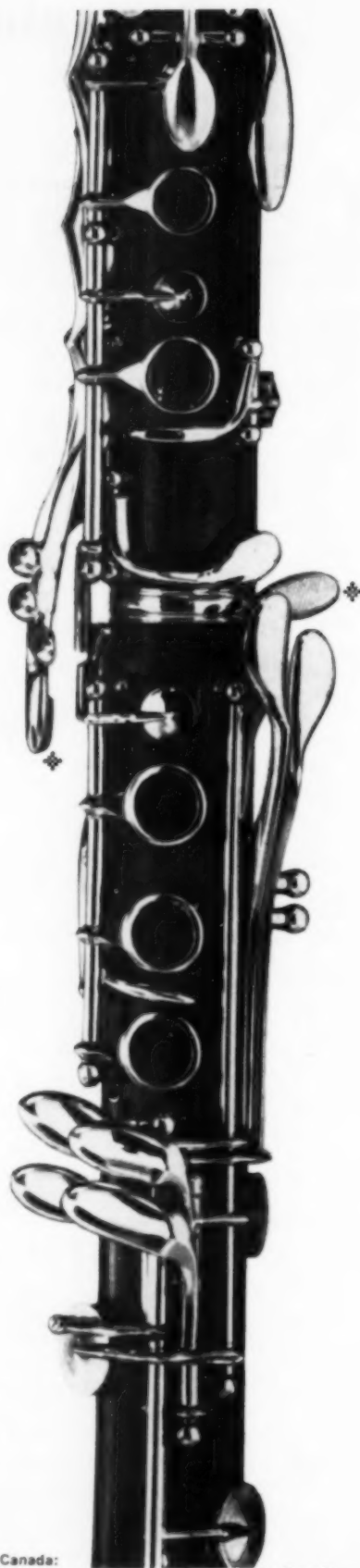
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# Public Relations and the Secondary School Music Educator

LEONARD VAN CAMP

A MUSIC TEACHER who is new to the field often does not realize how many individuals he will meet and how important his contacts with these people are. Many people whom he never meets, hear about him and judge him in the light of his accomplishments, often on the basis of a single observation or even by way of secondhand information. Whether he realizes it or not, he is dealing with public relations every minute of the day, both in school and out. This point is most vital: Public relations must aim to enrich the musical understanding of the community and not simply to sell the instructor to the public and to his colleagues.

Since the out-of-school contacts are the ones most frequently thought of as real public relations (erroneously, as we will later show) let us begin by discussing some of the persons whose time is not spent in schools, yet whose influence upon education and music education in particular is considerable.

The largest and probably most influential single group is the parents of the students in the school. Sometimes we encounter them in groups such as the PTA or the band parents' organization. In this role the parent is certainly a vital cog in the public relations machinery, and must be given careful consideration. Each of these persons thinks of himself as a parent first and a member of the school organization second. We would do well to consider parents in this order of importance also, since the whole business of music education hinges upon the musical education of their children.

[The author is director of glee clubs, the University of Kansas City, where he expects to obtain the Doctor of Musical Arts degree in 1962. He is also active in choral music in industry, church, and the community.]

NEW MUSIC TEACHERS or those planning to enter the profession soon will do well to check the lessons contained in this article. Recommended companion reading is the MENC publication "The Music Teacher and Public Relations," prepared by the Committee on Public Relations in Music Education, Edward J. Hermann, Chairman.

We contact parents in many ways—on the street; through their family discussion around the supper table; by formal evaluation reports on the student's progress; by public performances which parents attend; and, all too rarely, by means of their visits to the classroom.

Unless a teacher has children of his own in school he sometimes does not realize the problems he can cause parents by insisting that students watch a particular television program, have a uniform cleaned and pressed by tomorrow, or "sell \$10.00 worth of concert tickets or pay for them yourself." Daily reading and practice of the golden rule might keep our parent-teacher relationship in better shape, not to mention what it would do for student-teacher relations. A further help would be to set aside an hour a week for conferences with parents and let them know that this time is available each week. If no one comes, the time can certainly be put to other use and if some do come, it will be a most profitable time for everyone concerned.

BESIDES PARENTS, there are many adults in the community who have no children in school, but who must also be considered. They see the publicity for concerts; they see the band on parade and at games; they pay taxes and elect the school officials under whom you serve. Many of these people will know us, even

though we don't know who they are, and our unwillingness to "pass the time of day" with them is detrimental to our cause—to enrich the musical understanding of the community. It is impossible to enrich the community while ignoring those who comprise it.

The merchants in your area have a right to expect teachers to trade with them. They pay taxes to support the school and, therefore, indirectly pay your wages. If you go to the next town to buy a new car, you have implied that the dealers in your town wouldn't be able or willing to supply you with what you need. Being seen in the super-market, drug store, barber shop, or hardware store near the school will give you opportunities to meet people whom you should know or do know and will help you become a "person" as well as a "teacher." Merchants who are asked to chip in to pay for band uniforms are more willing to do so if the band director is a friend and customer of theirs. Your posters are more welcome in their stores if they know you, and—most important of all—you show that you intend to be a permanent fixture in the community and not a "stay 'til I can get a decent job" kind of individual.

It is possibly unfair, but certainly not untrue, that we are often judged quickly, severely, and without warning. The first-year teacher who unintentionally offends an important community leader will spend many a frustrating day wondering why he gets no support for his music program. One way to get a good look at the community is to contact the presidents of the various civic clubs, informally if possible. Becoming active in some of these groups will contribute greatly to better under-

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standing of and service to the community. Keeping these clubs informed about the music department and, when possible, filling the inevitable requests for performances by school groups is important.

If the music educator has an additional position as a church musician, it is of mutual benefit for him to become acquainted with the choir directors, organists, ministers, and youth workers of the churches in the area. By comparing notes, the music in the churches and schools may become strengthened and the young people concerned may be given new and better musical experiences. A combined church choir festival under the direction of the school choral director would be an excellent project to enrich the music in the churches and promote better understanding among them. At the same time, it would acquaint many people in the community with the school director.

WHERE THERE ARE private teachers as well as public school musicians, rapport is most desirable. If the band or orchestra conductor is trying to develop in his students a good clarinet embouchure at the same time that a private teacher is working on this problem, but with a different approach, the confused and frustrated players may give up in disgust, or even create animosity between the two teachers. The choral director who has not had the experience of defending his classification of Mary as a "second soprano" to an irate voice teacher is fortunate. Working with, not against these teachers of piano, instruments, and voice takes time, but the improvement in skills and attitudes on the part of young people makes it worthwhile. However, by all means be careful not to get involved in rebates or other methods of reward for sending students to a private teacher.

Especially in larger cities, the professional musician must also be considered in the public relations picture. We must be careful not to infringe upon his right in performing for functions which are really his domain. If you are not a member of the musicians' union, you should get acquainted with the president of the local and discuss your mutual problems. If there is a symphony orchestra, town band, or choral so-

ciety, your support of their concerts and other activities is a must. Show genuine interest and encourage your students to attend such worthwhile concerts. A quick check of the symphony, band, or choral society activities for the year may prevent conflicts of concert dates in the spring. Informing community musicians of your plans is a courteous gesture.

The music industry as a whole, with its multitude of representatives, is certainly another facet of these many interactions in human relations. The local music store, if such exists, is one place where your best foot must be forward. Be businesslike in your financial dealings, and keep your credit good. Don't expect miracles from the store. If you need a rush order once in a while they will understand, but they abhor the last minute orderer the way you detest the person who wants your group to come up and give a twenty-minute program — tomorrow! Frequent trips to check for new materials will repay you well in terms of improved teaching and with better public relations. Traveling instrument company representatives and robe and uniform salesmen are some of the others in the music industry who will see you in your teaching situation. Piano tuners and instrument repairmen also represent the music industry as a whole. The way in which you deal with publishers of school music may have a very great effect upon your success in serving your school. The "Business Handbook of Music Education," published by the Music Industry Council of MENC in 1959, is invaluable as a source of information about doing business with the many firms in this field.

WE MUST consider our membership and activity in professional organizations such as NEA and its music department, the MENC. Participation at the district, state, and national level can be most stimulating. Conventions are especially valuable for exchanging ideas and "recharging our batteries." Here again, we are involved in public relations, for we are re-evaluating our own job as a music educator and telling others of our work, in addition to finding how we may better serve the community.

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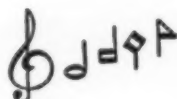
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the school are those whose work involves communication in the "publicity" sense. Newspapers, radio, and TV are the main agencies which we use when we wish to inform the public about some important phase of school music. The way we treat these people will largely determine what kind of treatment we get in return. Their business is news. If what you are doing isn't news of interest to their customers then don't expect them to publicize it. If the information supplied them is imaginatively handled, accurate and legible, you have a better chance of enlisting their support.

NEWSPAPERS want attractive pictures with only a few people in them—pictures that tell a story. A picture of your band lined up on the stage may warm your heart, but it leaves the average editor cold. Be sure to tell the person in charge (whom you should meet personally, if possible) and give a time of release which will make the event news; and don't neglect follow-up stories of your concerts. The fact that it was successful and heartily applauded may not be unusual in itself, but it is news, of the most favorable public relations type.

If you have time to write the news stories yourself, you may avoid much grief. If a student can do a good job, with your help or with the assistance of the teacher in charge of the school newspaper, so much the better. Trusting a busy news reporter to spell the names of your accompanists and to spell the names of compositions and composers accurately in a school concert is highly risky.

For radio and TV stations, you should write twenty and thirty second spot announcements that will give the highlights of your coming concert and yet include essential information about who, what, when, where, and why. This may not increase the size of the audience much, but it will keep the man-on-the-street informed about what the music department is doing. Addressing announcements to the program director in care of the station with an explanatory letter will usually be sufficient to get some kind of response, but a personal telephone call to him will be both more courteous and more effective. TV stations will usually request a telop, which can be shown on the screen while the announcement is read. These are easily

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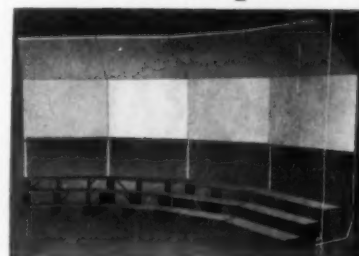
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THE MOST VITAL LINK in our chain of communication is the students in our classes. If you are not meeting their needs, and not giving them meaningful musical experiences, and some just plain enjoyment, no amount of "outside-the-classroom" effort will protect your position for long. You can't fool young people, and they will be reporting on you daily. Neglect their musical education and you have caused every other contact you have made to miss its real purpose, that of enriching the musical understanding of the students. When we get so busy giving a concert with our top performing group that we let our other classes just sit or do busy work, we are seriously undermining our total program. Determining the musical level of our students, setting goals for improvement and carrying out these goals should occupy the major portion of our time. If "public relations" or anything else interferes with this, then changes are in order.

Since music is an elective subject in most secondary schools, our contacts with students not presently enrolled in the music department are critical. Of course, if your present students are satisfied that you are contributing to their general education, and if they genuinely enjoy your rehearsals and the other musical activities, they will encourage their friends to take music also. Knowing the names of students not in your classes, and speaking to them in the halls is a wise practice. Many a choral director has practically "courted" a good tenor who should, for his own good, be singing in the a cappella choir. Orchestra directors seek out string players who have never enrolled in the orchestra. This sort of "spade" work is essential if each student who stands to profit from participation in music is to be discovered. Many students who are not presently interested in performing will need to be discovered and encouraged. Your attitude in the halls, the cafeteria, the office, at football and basketball games, gives these other students a personal observation of whether you seem to be the kind of person from whom they would enjoy taking music.

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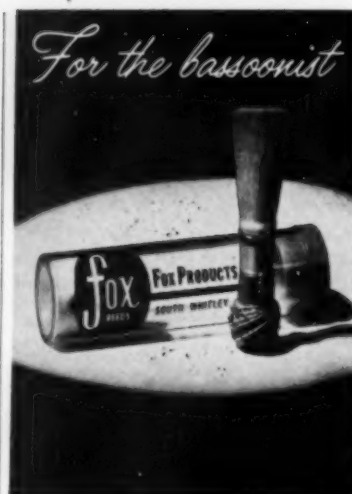
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The students in schools which "feed" into yours should also know who you are. This may result from visits to their schools to give concerts or because you teach some beginning classes of some kind there, or because you make it a point to visit there and have the music teacher introduce you to the music classes to answer questions about enrollment and the music department.

Certainly the principal of your school is someone with whom your relations should be good. He depends especially upon your department and the drama, journalism, and athletic departments to keep the school in favor in the public eye. As in every case of dealing with people, we must realize that he has his own problems and we should try to see things from his point of view, if we expect him to understand ours. He can be a good influence upon the over-zealous music teacher who fails to see music as a part of the total curriculum, since keeping the entire school program balanced is a part of his job. A strong principal, who is kept informed of your plans and who backs you in time of need, can certainly make a complex job easier.

If your school has more than one music teacher you will of course have more than one person to consider. Knowing and planning with music teachers in schools from which your students come, or to which they go upon promotion, is of great value as well. A sincere desire to understand the interests and problems of the teachers of other subjects in your school cannot be too heartily recommended. Unfortunately we music teachers are too often aloof and cliquish. Correlation with class work in another field can be most stimulating if music has something meaningful to contribute to the learning situation. Volunteering to do this sort of thing might be one way of better understanding the school as a whole and at the same time becoming better acquainted with the rest of the faculty.

PLAN YOUR CONCERTS, contests, tours or parades so that there is a little conflict with students' other classes and interests as possible. Asking to have a student miss someone else's class implies that you think your activity is more important than theirs, so be sure that such a



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move is essential and not merely convenient. A talk with the teacher yourself will often prevent misunderstanding.

There are some persons on the staff with whom you must work very closely. One such person is the school counselor. He can be of inestimable help in directing prospective students into your department, provided, of course, that you are offering something really worthwhile for them, and that he knows this. He will be able to give you much helpful information about students whom you already have. Don't neglect your responsibility to add to his storehouse of information by writing him notes about significant developments in students under your direction.

**T**HE LIBRARIAN can be very helpful. If she knows that you are interested in books and will encourage your students to read them she will most probably order new releases regularly. Help her with her job by informing her of new music books which you find reviewed in your professional journals. Avoid assigning term reports on subjects which are not fully covered in your school's library. If you frequently use the library yourself, it will familiarize you with the books which are available and will, moreover, encourage your students to emulate you.

The art teacher will probably supply you with posters for your concerts and possibly will assist with decorations for these concerts, but give ample warning when you need his help. Be certain to have your department pay for any materials needed, since the other departments in the school probably make similar demands upon this person.

The teacher in charge of the school paper and the yearbook will appreciate your cooperation in making the news about your department pertinent and interesting. Keep him informed of your plans far in advance, so he can help his editor give ample coverage and can better plan the paper as a whole. Don't think that concerts are the only news about your department. Other newsworthy events should occur in your classes and emphasizing this aspect of your departments' activities will go a long way in dispelling the animosity that sometimes arises from teachers who think music is just a big show.

If your school has an electronics



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instructor who is willing to record your concerts you are most fortunate. This teacher will be of great help to you, and your consideration of his service to your department is imperative. The drama teacher will also help you frequently, and you should show your gratitude for this assistance.

The office staff at your school is still another "public" with whom you have some kind of relations. They have a set of problems all their own, as has each of the above mentioned groups or individuals, of course. Hand in your reports and other paper work on time and you will have an easier time when you need their assistance. Another member of this team is the custodian. His "job well done" is too seldom praised. He, or his staff, spend many after-school hours straightening chairs in the band room, or setting up the auditorium for your special rehearsals. Don't fail to give him advance warning about anything that will require extra work on his part, and, above all, don't take his contribution for granted—tell him of your appreciation. The same counsel applies to dealing with the person in charge of your cafeteria, especially if your organizations have regular meetings which require the use of her services.

Your music supervisor should be kept informed as well as consulted. A friendly relationship here can improve your teaching immensely. The superintendent of schools and the members of the board of education may be persons whom you see occasionally, and they, too, are interested in what you are doing. Be sure to send them tickets to any event in which your department has a part, and also encourage them to drop in on your classes, so that they can observe the learning situation as well as the finished product.

THE PENDULUM is swinging back toward a music department which does more than give concerts. There is general indication that the public as well as music educators themselves now feel that more must be done to educate students as good listeners, not just as performers. Yet, performances will continue to be a vital part of any music education program, and it is desirable to consider this matter in light of public relations.

The term public performance includes many things—concerts at the school, entertainment at civic clubs or church functions, festivals, contests, tours, assemblies, music at athletic events, parades, community sings. There should be a firm policy which determines how much and how often the students should be allowed to perform.

Each performance should have some value as music education for the performers. Andrews and Leeder have some excellent views on this matter, which are expressed in *Guiding Junior-High-School Pupils in Music Experiences*. They stress that "... performance is justified only as a means of growth through self expression,"<sup>1</sup> and also that "... public performance should grow out of regular classroom work and not at the expense of it."<sup>2</sup>

Once you have decided to perform somewhere, the problem arises as to what music should be used. We have a difficult responsibility of raising the general level of taste of our audiences. Along this line, the best advice a school musician can get is to "make haste slowly." Don't try to change things overnight. Learning to play just slightly over the heads of the audience is something that requires experience. There should be something on the program which everyone can enjoy, something familiar to almost everyone, and there should also be some music which is new and challenging to the listeners.

Simple but effective music within the capabilities of your students is a far wiser choice than showy pieces which will impress your colleagues to whom you mail copies of your printed program. The real measure of your success is how effectively you are serving the needs of the community, not how you impress your fellow music educators.

Handling the administrative details accompanying any performance is a time consuming, but very important matter. You should have a printed form available so that you can find out everything you need to know when the first contact is made. A letter of acceptance prior to the performance can reaffirm the time,

<sup>1</sup> Andrews, Frances M. and Leeder, Joseph A., *Guiding Junior-High-School Pupils in Music Experiences* (New York: Prentice-Hall) 1953. p. 335.

<sup>2</sup> Ibid, p. 336.

place, and length of program so that there will be no slip-ups. Some directors have a student committee to handle these details.

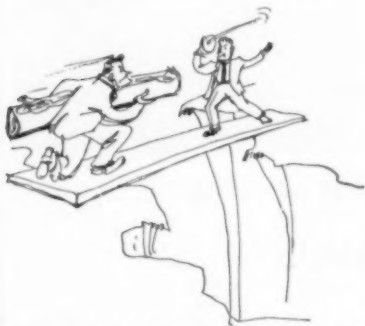
One idea for an unusual public performance which has great merit is that of holding an "open rehearsal." As Andrews and Leeder comment, "The learning situation, rather than the performing situation is in great need of public understanding."<sup>3</sup> An evening of actual rehearsal, with an audience seated around the group would do much to let the community know what actually goes on in your classroom, and it has a certain novelty that might attract a few people who have tired of attending concerts. It also helps solve the problem of parents not visiting class frequently. If we can't get them into the classroom, why not take the classroom to them?

BEGINNING MUSIC teachers obviously would benefit from a thorough look at all of the opportunities open to them to create good public relations. Experienced teachers as well should make periodic check-ups. For both, unselfish motives and constant vigilance are necessary, for errors can be very damaging. Good public relations are not only rewarding personally but go a long way in furthering our main purpose: enriching the musical understanding of the communities in which we work.

<sup>3</sup>Ibid. p. 355.



THE DRAWING below is one of many attractive cartoons illustrating "The Music Teacher and Public Relations" published by MENC. The 48-page booklet is a report of the Committee on Public Relations in Music Education, Edward J. Hermann, Chairman, State Department of Education, Baton Rouge, Louisiana. Others on the committee included Lorane Britton, Irving Cheyette, Oliver Fuller, Paul F. Gable, Floyd Graham, Leland H. Green, Doris Kimel, Otto Kraushaar, Amy Grau Miller, John T. Roberts, Clinton Sawin, and Lorrain E. Watters.



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# Collegiate newsletter

## An Open Letter to MENC Student Members

AS ALL OF US settle into the routine of a new and promising school year it is a personal pleasure, as your national counselors, to welcome back those of you who have been regular readers of the Collegiate Newsletter and to extend a warm greeting to all new readers. Since its inception in 1946, the MENC student member program has experienced one of the most exciting developments in the entire history of the professional organization. Within a comparatively short period of fourteen years membership has grown from 2,734 student members enrolled in chapters on the campuses of 157 colleges and universities (1947-1948) to 10,419 members, representing 384 institutions of higher learning, enrolled in the 1960-1961 school year.

For many thousands of music educators, membership in a student chapter gave them their first contact with their professional organization, and it has been gratifying to witness the large percentage of student members who continue active membership in the MENC when they enter the field of teaching. During the past eight years the average number of student members who have been graduated into full active membership has exceeded 1600 per year, and for the past year there were nearly 2000 graduates transferred to full active status.

Active membership in a student chapter affords one many opportunities for cooperative and reciprocal professional development while still in school; opportunity to develop a practical, realistic concept of the music education profession; and opportunities to become ac-

quainted with the leaders in music education and general education. The MUSIC EDUCATORS JOURNAL, the official magazine of the MENC comes to you regularly, and is one of the major benefits of your membership.

Once again we are looking forward to MENC's biennial convention which meets in Chicago, March 16-20, 1962. Thousands of you participated in the six MENC Division meetings and your own state meetings this past year. We hope you are making definite plans to have your chapter well-represented at the Chicago convention if at all possible. For many of you this is probably your first opportunity to experience the inspiration and excitement which is part of attending a national MENC convention.

Special plans are being made for you, with Saturday, March 17, designated as Student Member Day. Here are a few of the highlights:

- A special program of professional significance to you involving leading music educators and several of your student member colleagues; an opportunity to meet and hear MENC President Allen P. Britton.
- Chicago Symphony Orchestra Concert.
- Music Industry Council Exposition open all day; many opportunities for you to consult with representatives regarding the latest in publications, instruments, equipment and materials.
- A general session and concert hour devoted to the Study of Contemporary Music; featuring the young composers of the Ford Foundation Project of The National Music Council.
- Student Member Reception; a get-acquainted hour with many well-known music educators present to visit with you.
- Music Industry Council Reception and Dance; honoring all MENC members and student members.

The Conrad Hilton Hotel will be headquarters for the convention and arrangements have been made to provide dormitory housing at a special rate of \$4.00 per person per night with three or four in a room. Additional detailed information regarding the 1962 convention will be found in this and succeeding issues of the MUSIC EDUCATORS JOURNAL. We will look forward to seeing many of you in Chicago.

Once again may we wish for you and your chapter a most rewarding year. Do not hesitate to write to us or to the MENC Headquarters office if we can serve you.

Cordially,

Clifford A. Cooke

Margaret D. Haynes

National Student Member Counselors



Fittingly, this picture arrived just in time to be included in this first Collegiate Newsletter for the new school year. The spotlight is focused on the gentleman seated third from right, Thurber H. Madison, who served faithfully and well as the first national chairman of the MENC Student Membership and Student Activities Project (1947-1948). Mr. Madison is shown with the 1961-1962 MENC Student Member Executive Committee, Chapter 46 A, Indiana University, Bloomington. From left to right: Ron Manley (standing), John Jeter, Andy Harper, Ross Ekstrom (chapter sponsor), Ann Sherbondy, Mr. Madison, Al Holub, and Bob Shamo.

**Dillard University** (Chapter 254), New Orleans, Louisiana. This is a newly organized chapter under the sponsorship of Rebecca T. Cureau that had 21 members in the 1960-1961 school year. Aside from regular meetings and discussions of articles in the *Music Educators Journal*, a popular activity has been "listening sessions," when students listen to various compositions, analyze, and discuss various facets of appreciation. The chapter hopes to enlarge its membership this year and finance at least one member to attend a regional or national meeting.

**Ohio University** (Chapter 231), Athens. One of the outstanding members of this chapter is Curtis Petersen, president of the Ohio Student Music Educators Association. In this capacity he made a survey of state student chapters and compiled "an outline of organizational hints that might benefit your own chapter and in so doing it will inevitably benefit our national organization." Here is the outline submitted to the headquarters office by Mr. Petersen:

- I Planning for the chapter president.
  - A. Plan your coming year early.
  - B. Meetings that are shifted by time or date at the last minute are the most unsuccessful.
  - C. Be sure to have your regular meetings set on the school calendar early in the year. Insist that those meeting times be kept free once they are set.
  - D. The director of your music school is a good person to have on your side; council with him often.
  - E. Remember, you cannot do the job by yourself. The executive board of your chapter is there to help you plan, and most important of all they are your resource of work power.
  - F. The executive board, committees, and the chapter will work for you if you acquire their confidence by facilitating all meetings with a planned agenda.
  - G. Appointed committees will perform better if their objectives, procedure, and desired outcome are clearly defined.
- II Suggestions for chapter meetings.
  - A. Plan to have only pertinent business for the chapter meetings. The executive board should be responsible for taking care of most of the chapter business.
  - B. Keep the business meetings involving the entire chapter as short as possible so that the educational or social event can develop without being cut short.
  - C. Have at least two or three social events during any one given year.
    1. A get acquainted dance immediately following the membership campaign.
    2. An annual alumni banquet.
    3. A spring picnic to announce the officers for the following year.
    4. A Christmas party that presents the faculty performing some of their hidden talents.
    5. A senior dinner.
  - D. Suggestions for educational chapter meetings.
    1. Panel discussion by recent graduates on their new professional experience.
    2. Discussion of vocal techniques with someone outside your own school.
    3. Panel discussion with representatives of general education teacher training and music education teacher training.
    4. Demonstrations, educational talks, or discussions by new members of the school faculty.
    5. Possible field trips to important music events that might provide some insight into music education.
    6. Educational talks given by some nearby music arranger or writer.
    7. Some meetings should be concentrated on resources from outside your own school. Your chapter advisor can help you make some contacts.
    8. Debate or discussion of conflicting ideologies in music will usually create interest.
- III Membership.
  - A. Advertise your product!
  - B. Pick capable students or faculty to speak to the freshman classes about joining MENC.
  - C. Put your vice-president in charge of the membership campaign. It will give him the experience needed for the possible presidency for the following year.

#### IV Officers.

- A. Don't be fearful of picking sophomores, and juniors for the offices of your chapter. Seniors are busy student teaching, applying for future positions, etc.
- B. President—Organizes and facilitates chapter business.
- C. Vice-president—In charge of membership drive under the guidance of the president. Pick a person who might be a good choice for president the following year.
- D. Secretary—Takes minutes and handles correspondence.
- E. Treasurer—Handles all financial business of the chapter.
- F. Editor—responsible for chapter news to the state and national magazines. In charge of chapter bulletin board.

**San Francisco State College** (Chapter 25), San Francisco, California, reported a busy academic year for 1960-1961. The 61 members enjoyed many fine programs including one presented by Wayne Peterson speaking on "The Composer in the 20th Century"; Roy Freeburg, former president of the MENC Western Division, who presented "Audio-Visual Hints"; Rue Knapp, on "Staging Techniques"; Wendell Otey, on "Ragtime"; Sterling Wheelwright, on "The Use of a Camera in Teaching"; Douglas Kidd, president of California Music Educators Association, on "Regional, State and Bay Area MENC Meetings"; Lee Kjelson, on "Teaching the General Music Class in Junior High"; and Jester Hairston, in a presentation of some of his compositions. The final presentation of the year was a string ensemble composed of grade school students from Angwin, California. Several chapter members attended the MENC Western Division meeting held in Santa Monica in April 1961. Other activities included an elementary school chorus, carols led by students, the presentation of a music education Christmas assembly, and social activities.

**Prairie View A. and M. College** (Chapter 18), Prairie View, Texas. One of the most complete reports of any student chapter was forwarded by Eddie L. Pryor, president of this energetic group of 58 members. The report listed the varied activities for the entire year. Projects started last year include a club scrapbook, attendance at and promotion of a monthly musical event, exchange programs with other colleges and money-raising projects. The chapter publishes the *Musik Zeitung* (music newspaper). Social events dotted the more serious aspects of their activities. In a message to all members the president said in part "May I congratulate you on your magnificent contributions to the cultural maturity of the Prairie View family . . . which will never be achieved in adequate or proper proportions unless the MENC chapter on this campus will continue to strengthen and extend music programs which people like you have developed. May I urge you not only to enjoy your field but to respect it, to be proud of it, and to recognize its true purposes. These purposes will be enhanced as you relate this great discipline [of music], this great source of inspiration, this great spring of enlightenment to the other fields in the humanities. Each enhances the other; together they fashion the noblest of man's insights, hopes and aspirations."

**Kansas State Teachers College** (Chapter 199), Emporia. At the May meeting of this enthusiastic MENC student chapter, members presented reports from articles in the *Journal of Research in Music Education*. A picnic closed the school year activities.

**Indiana University** (Chapters 46 and 46A), Bloomington. sponsored an intercollegiate meeting in the spring of 1961. The combined chapters acted as hosts to MENC groups representing colleges and universities of the state of Indiana—all under the leadership of John Jeter, student chapter president. The day-long program featured tours of the new Music Annex Building; a talk by Miss Fay Arganbright, head of the Indiana University Public School Educational Placement Bureau, on the topic "Future Job Trends in Music Education." Hoda Sabry, a foreign student, talked on "Music Teaching in Egypt," and demonstrated with musical instruments and customs of that country. A picnic luncheon preceded the afternoon panel discussion on "Problems of New Music Teachers," moderated by Neil T. Wilson, graduate music student. This was followed by a student music recital and the afternoon session ended with a social hour to meet the chapter sponsors, Dorothy Kelley and Ross Ekstrom. The Opera Department of Indiana University presented *La Traviata* as the culmination of the day's activities.



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Otto H. Helbig

**I**N THE CAPACITY of visiting and observing student teachers in many schools the writer has seen many different types of instrumental classrooms and rehearsal rooms. Some of these are in old buildings while others are in new ones, but too many, unfortunately, are not necessarily in the most desirable condition to utilize the class period most effectively. Also, many instrumental teachers are not aware of certain shortcomings of a situation, which might be improved through knowledge of a few simple facts.

If there is any room that can easily acquire the look of disorder, it is surely the instrumental room. Here we are involved with instruments, cases, music stands, music, accessories (including various mutes, reeds, bottles of oil, shoulder pads, etc.) Also chairs and clothing (some of which is invariably left behind by the owners). All of this seems to offer an open invitation for the element of disorder to prevail.

Obviously, the teacher or director cannot constantly check to insure the neat, orderly appearance of his room. In many cases this might well be impossible, especially when one class after another uses the room. There are certain conditions, however, which can be improved with very little effort. Experiments have shown that there is a definite saving of valuable rehearsal time when a room is organized and ready to receive an incoming group.

Let us consider, then, some suggestions which many directors have found to be helpful. Some of these have come as a result of the writer's experiment and observation at Trenton State College.

**Chair and Stand Arrangement.** Chairs and stands should be properly arranged so that they may be quickly occupied to begin the rehearsal promptly. Students dislike having first to set up chairs and stands. They have come to make music, and all possible time should be utilized toward this end. It is sometimes impossible, however, for the rehearsal area to be properly arranged when the players enter. The author knows of a college situation in which all rehearsals must be held on the stage of the auditorium. This area is in constant use by various other departments as a classroom, and can seldom be in a desirable rehearsal condition when an ensemble practice is scheduled. Obviously, much valuable rehearsal time is lost. A situation such as this is one to be most scrupulously avoided if possible.

For string players, the preferred chair is straight-back with level seat; two features not usually found in the average folding chair.

**Height of Music Stands.** Low stands are often the cause of failure to observe conducting signals. For violin and viola players especially, an approximate eye-

level or slightly lower stand height seems best suited. In this case an extremely low stand can cause the player not only to miss conducting signals, but it also paves the way for him to develop a slouchy and unsightly playing position. An ensemble must not only sound well but it must also make a presentable and eye-appealing appearance. It has often been said that when a group looks good, it also seems to sound good.

**Room Lighting.** Be certain that there is sufficient light so that music may be read without difficulty. This means, of course, to avoid facing the players toward windows. At certain times of the day, this could result in eye-strain. Also, if anything outside can be observed through the windows, student attention may frequently stray from both music and conductor. With the new windowless rooms, equipped with sky-lighting and good artificial lighting, there is no particular problem.

**Air Circulation.** Regardless of the weather outside, the atmosphere within a room where several people are working can become rather uncomfortable. A certain amount of effort and energy is expended when musical instruments are being played. This is especially true with string players where bowing requires an amount of physical exertion.

**General Neatness.** Many instrumental rehearsal rooms have instrument and music storage facilities within the room, and this is just where this equipment should be when not in use. Stumbling over carelessly placed instruments and other equipment, to reach one's seat, should not be necessary. Also, students can be advised against leaving accessories lying about.

When using only a small area in a large room, have the unused portion neatly arranged. This might normally include desks, chairs, music stands, and the like. Make no mistake about it, children and adults alike notice these things and they often speak their minds. It is well known that the average person feels better and works better in pleasant and orderly surroundings.

**Missing Music.** Even the professionals have not completely solved this problem. During most rehearsals, there will invariably be one or more parts missing. Harassed directors have been heard to express the opinion that the players must eat them. Judging from accounts regarding teen-age appetites, this may well be true. The fact remains, however, that parts are missing but what can be done about it?

Sometimes a director assigns a student as librarian-in-charge of adding or removing music from the folders. The difficulty here could begin with the fact that

when the student prepares to fill the folders, certain parts may already be missing. This information, however, may not reach the director until rehearsal time. In addition, it could be especially awkward if parts were missing just before a concert. Probably the best insurance toward avoiding all this is for the director to handle this operation personally.

Instrumental parts have a way of sneaking from one folder to another. For example, the first trumpet player must leave the rehearsal just before the final number is to be played. The second trumpet player is, therefore, requested to fill in on first. At the next rehearsal the first trumpet part of this particular number is missing. Players are asked to check their folders for the missing part, but no one has it. The second trumpet player flips hurriedly through his folder and announces that he doesn't have it. Finally the director, in desperation, decides to check personally. The part is found in back of the second trumpet folder.

**Bowing String Parts.** Time spent on inserting proper bowings in all string parts will be reflected in a saving of rehearsal time and in a better end result. Bows moving together not only look better, but also sound better. The director, who is not a string player, may need outside assistance for this.

**A Word of Praise.** Whenever a work, or even a passage, sounds particularly well, let the group know it; don't hold it back. Players will appreciate sincere praise and this never harms their morale. The same holds true between administrator and instrumental director. After a concert, a well placed compliment or sincere and constructive criticism by an administrator can often create good rapport, with the result of increased effort by the director.

**The Director.** Students are quick to notice the personal appearance of the director. This is understandable since they must look at him frequently during a rehearsal. It seems only fair then that they be given something reasonably neat and orderly to look at. Also, garment diversification would be helpful in order that their frequent viewing might include variety. The players must, however, be confronted always with the same face. Try to keep it pleasant except for moments when sternness may be necessary.

The reader may not be able to use all of these suggestions, but it is felt that some worthwhile results can be obtained by experimenting with a few of them.

Remember, it costs nothing to be considerate of the surroundings, general comfort, and enjoyment for those in a learning situation, and the over-all results would certainly justify such consideration.

[The author, Otto H. Helbig, is an instructor in violin, composition, orchestration, and conducting at Trenton State College, Trenton, New Jersey. This article is based on one of a series of lectures given by Mr. Helbig in the course, Instrumental Methods.]



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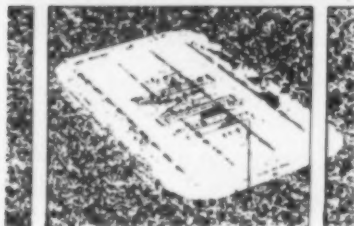
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## Music Instruction for the Visually Handicapped

THE oft-quoted phrase "experience is the best teacher" aptly describes my adventures into learning how to teach blind students the performance of music. After two and one-half years of trial and error I can report what seems to be working successfully for me at the Idaho School for the Deaf and the Blind.

The objectives of music education for blind students are very much the same as for sighted students. It is necessary to realize that although they may have a handicap in sight, the capacity to perform, hear and appreciate music is not handicapped. The problem of teaching them is simply a matter of finding the right avenue of learning. With each student it is an individual matter, due to the fact that there are varying degrees of loss of sight. Some of the students have enough sight so that they can and do learn to read music. The totally blind students must rely, for the most part, upon dictation and his ear for music. Braille music is available, but it presents a difficult process and has limitations.

Reading braille music is not as simple a process as reading printed music. The blind student cannot see the music before him to be absorbed by the "eyeful". He

must read and store the facts in his memory, one at a time. Herein lies the essence of its difficulty. There are no bass or treble clefs. Before each note there is a sign indicating in which octave the note is located. For instance, the notes in the octave starting with middle "C" are designated as fourth octave. The time signature is given at the beginning of a selection but there are no bar lines, just a space where a measure ends. The key signature is given by stating the number of sharps or flats but not the names. Chords are indicated by naming the bottom note of the chord, then the next note or notes must be figured out with an interval sign. To read the C major tonic chord, you would read fourth octave C, a third interval sign and a fifth interval sign. After each note there is a number sign indicating the fingering. Other signs are employed to indicate the use of the pedals, dynamics, expression, tempo, and so on. It is not possible to read and play with both hands at the same time so the student must read and memorize, one hand at a time. This is a tedious and time consuming process. However, through use and experience, just as in the reading of printed music, an intelligent blind student



Idaho State School for the Blind is proud of its band.





The author, Deloris Cheslik, instructs a student in the use of Braille music, a more difficult process than reading printed music.

can make braille music a very useful tool. It can be seen that it would be necessary to have a working knowledge of the rules of harmony and theory before a student could begin to read and understand braille music. There is much piano music available in braille but very little for vocal, choral, or band music.

The music program for the School for the Blind consists of private lessons in voice, piano, organ, and band instruments starting in the sixth grade, plus chorus and band. Four small vocal groups are also active—a boys' quartet, a girls' quartet, a mixed quartet, and a mixed octet.

Each student has a period for music in his daily schedule. One day a week he is given a private lesson and he practices on the other days. Twenty-three students are given twenty-six private lessons each week.

The equipment of the music department includes eight pianos, one Hammond organ, several band instruments, two tape recorders, a Hi-Fi set, and a small library of records. The beginning music students, aged 5 through 8 years, are given a half-hour of musical activities each day which include singing, rhythm band instruments, tonettes, and listening to records.

A tape recorder is used extensively in teaching vocal music. Each student has his lessons recorded onto his own tape. I write out the words to the song in braille and sing and play the song to record it on tape. The student then sings along with the tape. This method is also used to teach the parts for the small vocal groups.

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There are twenty-nine members in our mixed chorus. All of the students in the School for the Blind, without exception, are members of the chorus, and it is hoped that all will derive some benefit including the few who cannot sing very well.

The process of teaching a song consists of first typing the words in print for eighteen of the students and writing the words in braille for the other eleven. On Monday, I work with the sopranos and

altos, on Wednesday, the tenors and basses; then Tuesday and Thursday is spent with the whole group. I teach them their parts by rote. They learn their parts by memorization very quickly.

There are no visual techniques employed to direct this group. I accompany and lead the chorus from the piano, augmented with necessarily frequent verbal explanations. Since these children cannot follow printed music, they must listen very closely in order to imitate the correct pitches and rhythm patterns. Contrary to popular belief, blind people do not develop better hearing or a sixth sense that sighted people do not have. They simply learn to listen very keenly to the sounds in their environment to pick up audio cues to things they are unable to perceive without sight. Listening is a matter of necessity which can very aptly be applied to the performance and enjoyment of music. I would like to note here that I have observed one instance of an individual who seemed to be a monotone who learned to sing on pitch, and has learned to carry a part.

The band has been the most challenging group. There are fifteen students in the band, five of whom have to learn their parts by dictation. Here again the tape recorder is put to use. I play the part on the piano and dictate the notes at the same time, so the student may hear the rhythm and pitch as well as the name of the notes as he practices each day. Two of the students can see the notes written out on larger staves with the lines a half inch apart. Their eyesight is such that the lines blur together and they cannot distinguish the lines, spaces and notes unless they are well spaced. The remaining eight students read their parts from regular printed music.

The small vocal groups, instrumental, and vocal soloists perform throughout the area providing entertainment for various organizations and occasions. The school encourages the students to accept as many engagements as they can easily prepare for as it is a fine way to help develop confidence and poise.

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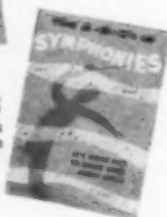
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the Blind takes part in all of the Fourth District clinics and festivals. The blind students have enjoyed and benefited tremendously from these experiences because they can participate and take part in public school activities. Music, the "universal language," is a bridge over the barrier of their handicap, loss of sight.

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The friendly competition and stimulation of the public school students boost immeasurably the drive to achieve a higher performance level. Once a year the state school chorus joins with the Gooding High School chorus under the direction of Don Hall in a joint concert, which is also a very beneficial and enjoyable experience for everyone. We also give an

annual, joint music program with students from the Utah School for the Blind.

Our music students are kept very busy throughout the year with the above activities as well as an annual, traditional Christmas program and a Parents' Day program given just before Easter. The school year is terminated by performing our own baccalaureate and graduation music. Purpose is never lacking in the teaching of music to blind students in our school.

—DELORIS CHESLIK, Director of Music, Idaho School for the Deaf and the Blind, Gooding, Idaho. Note: This article is reprinted from the April 1961 issue of the Idaho Music Educator, official publication of the Idaho Music Educators Association.

## Laboratory Tests for Harps

THE INLAND TESTING Laboratories of Cook Electric Company, Chicago, have been engaged in studies directed toward improving the design and extending the service life of Lyon-Healy Orchestral Harps. During this program, Inland Testing Laboratories conducted an analytical study and laboratory tests of several species of wood to determine the feasibility of substituting a structurally stronger wood for the wood presently used in the harp sounding board. The principal advantage of such a substitution would be to lessen the tendency of sounding boards to long-term warpage (creep).

A factor of prime importance in this study was that tonal quality had to be preserved. The feasibility of several varieties of wood to fulfill these requirements was determined analytically by evaluating bending strength, sounding board deflection, sounding board resonant frequency and sounding board dampening, as compared with the wood presently used. Laboratory tests were the conducted on several species of wood. These tests consisted of vibrating wood samples as cantilever beams. The resonant frequency

and dampening characteristics of these beams were then measured and compared with the resonant frequency and dampening characteristics of beams constructed from currently employed sounding board material. In addition, dampening characteristics of actual sounding boards, constructed of two different wood species, were studied to establish if a correlation existed between the results obtained on cantilever beams and the results obtained on actual sounding boards. Such a correlation was found to exist. This was quite beneficial since all further investigations of resonant and dampening properties of materials could be limited to vibration studies of cantilever beams.

+

The study of woods suitable for use in the harp sounding board construction is well under way. There exists approximately 30 varieties of wood which should be investigated before this study is concluded. Preliminary test results indicate that at least one species of wood possesses all the required vibration properties while at the same time maintaining three times the strength of the wood presently used.



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## Music Quiz

Submitted by Helen Hirsch

1. Which is the world's oldest surviving musical notation?
2. Where is the world's largest organ?
3. Where is the largest organ pipe in the world?
4. Where is the loudest organ stop in the world?
5. Where is the most complex "one-man band" ever constructed?
6. Who owns the largest drum in the world?
7. Which is the earliest piano in existence and where is it located?
8. When was the vastest orchestra ever assembled?
9. Who was the oldest conductor in musical history?
10. Who was the youngest conductor?

(Answers are on page 113)

## MORE NEWS

**THE MUSICAL COURIER** changed its name with the October 1961 issue. The magazine, now in its 81st year of consecutive publication, is now called "The Music Magazine/Musical Courier." In April 1961 the publication was purchased by the Summy-Birchard Company, publishing firm of Evanston, Illinois. Editorial offices for "The Music Magazine/Musical Courier" are at 1834 Ridge Avenue, Evanston, Illinois; sales offices, 31 West 57th Street, New York, N.Y.

**CALIFORNIA FESTIVAL DATE CORRECTION.** An error in the date of the Golden Empire Music Festival at Sacramento State College (California) appeared on page 78 of the September-October issue of *Music Educators Journal*. The correct date of this festival is April 7, 1962.

**QUAD-STATE FESTIVALS.** Recently announced are the dates of the 14th annual Quad-State Music Festivals sponsored annually by the First District Music Educators Association of Kentucky and the music department of Murray State College, Murray, Kentucky. The states involved in these festivals are Kentucky, Tennessee, Missouri, and Illinois. The choral festival was held November 6 at Murray State College; the second, a band festival, is scheduled for December 4 at Murray State College; the string orchestra festival will take place on January 15, 1962, in Paducah, Kentucky.

**FRETTED INSTRUMENTS.** The American Music Conference has published a manual on "The Potential of Fretted Instruments in School Music" written by Marion Egbert. The booklet is available without charge. Theme of the material is that fretted instruments cannot comfortably fit into the school orchestra but that they are of sufficient importance to justify their acceptance as a part of the music education program. For single copies write American Music Conference, 382 South Michigan Avenue, Chicago 4, Illinois.

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- \* 2. **The Arts in the Educational Program in the Soviet Union.** Prepared by Vanett Lawler, executive secretary of the MENC. Reprinted from the *Music Educators Journal*. 1961. 32 pp. and paper cover. 50¢.
3. **An Autochthonous Approach to Music Appreciation.** By Katherine Scott Taylor. A reprint of one of the most popular articles of the past ten years from the *Music Educators Journal*. 1959. 10 pp. 25¢.
4. **Balance in Education, Let's Keep Our.** by Lyman V. Ginger, Past President of the National Education Association of the United States. Single copy 5¢; per dozen 35¢.
5. **Basic Concepts in Music Education,** published as Volume I of the Fifty-sixth Yearbook of the National Society for the Study of Education, prepared by a committee representing the MENC and the NSSE. Thurber Madison, chairman, 1958. 375 pp. Paper cover \$3.25; cloth \$4.00. Send order to University of Chicago Press, 5750 Ellis Ave., Chicago 37, Ill.
- \* 5. **Business Handbook of Music Education.** A manual of business practice and relations for music educators. Prepared by the Music Industry Council of MENC. Includes helpful list of names and addresses of publishers, manufacturers, etc. Single copy free to any music teacher or student of music education. Send request to MENC.
- \* 6. **Careers in Music.** A useful four-page brochure sponsored jointly by the Music Teachers National Association, Inc., the National Association of Schools of Music, and the Music Educators National Conference. Available from the offices of any one of the three organizations. Revised 1961. 4 pp. 1 to 9 copies 10¢ each; 10 to 49 copies 7¢ each; 50 or more copies 5¢ each. **Careers in Music Teaching.** See "Your Future as a Teacher of Music in the Schools."
7. **Child's Bill of Rights in Music.** The. Interprets the meaning of the MENC slogan "Music for every child; every child for music." Adopted as the official resolutions of the MENC at the 1950 biennial convention. Four-page leaflet. 1 copy free. 100, \$2; dozen 35¢.
8. **Classroom Teacher, Musical Development of the.** Music Education Research Council Bulletin. Deals with pre-service development in music of the classroom teacher on the campus; suggests ways whereby this initial preparation may be extended and developed in the teaching situation. 1951. 30 pp. 50¢.
9. **Creative Arts in Education.** 1959. Report of the 1959 annual meeting of the American Association of School Administrators devoted to Creative Arts in Education. Special price to MENC members for AASA report \$1.50.
- \* 10. **Film Guide for Music Educators.** Prepared by Donald J. Shetler. An annotated list of 16mm music films including many prepared for television. Also contains filmstrip listing, topical index, a directory of film libraries. Available in Fall 1961. 128 pp., flexible cover. \$2.50.
11. **Fours and Fives, Music for.** Prepared for Commission IV (Music for Preschool, Kindergarten and Elementary School) by the Nursery and Kindergarten Committee. Beatrice Landeck, chairman). 1958. 32 pp. 75¢
12. **Grants and Awards in the Field of Music, Educational.** Prepared by Everett Timm. A directory of assistance awards, commissions, fellowships and scholarships. 1967. Planographed. 43 plus 2 pp. and cover. 50¢
13. **Group Activities, Guiding Principles for School Music.** Report of a joint committee representing the North Central Association of Colleges and Secondary Schools, the Contest and Activities Committee of the National Association of Secondary-School Principals, and the MENC. 1957. 8 pp. 25¢.
14. **Indexes to the Music Educators Journal, Volumes 33-45, September, 1946-June-July, 1959.** Reprinted from the *Music Educators Journal*. 1959. 25 pp. 50¢.
15. **International Understanding? How Can Music Promote.** Prepared by Vanett Lawler, executive secretary of the MENC. 1967 reprint from an article published in the Bulletin of the National Association of Secondary-School Principals, December 1956. 8 pp. 50¢.
- \* 16. **Music for the Academically Talented Student in the Secondary School.** Prepared by William C. Hartshorn for the NEA Academically Talented Student Project. 128 pp. and cover. \$1.50.
17. **Music Buildings, Rooms and Equipment.** Prepared by the MENC Committee on Music Rooms and Equipment, Elwyn Carter, chairman. 1955. 96 pp., looseleaf, 113 illus. \$4.50.
- \* 18. **Music Education for Elementary School Children.** Contains nine articles prepared originally for the December 1959 issue of the *National Elementary Principal*. 1960. 40 pp. \$1.00.
19. **Music Education in a Changing World.** Report for Commission VIII (Music in the Community, Max Kaplan, chairman). 1958. 60 pp. and cover. \$1.90.
- Music Educators Journal.** See under heading "Periodicals."
20. **Music for Everybody.** A valuable handbook and manual for those interested in community-wide music promotion and organization. 32 pages of illustrations. 64 pp. Paper cover. 1950. \$1.00.
- \* 21. **Music and Public Education.** Reprint from the *Music Educators Journal* of an address made by Finis Engleman at the 1961 meeting of the MENC Eastern Division. 16 pp. 50¢.
- \* 22. **Music for Your School.** Published by the Music Industry Council of the MENC. Describes programs of school systems that fulfill or exceed the recommendations of the MENC "Outline of a Program for Music Education." 1960. 16 pp. 1-24 copies, 25¢ each; 25-49 copies, 20¢ each; 50 or more, 15¢ each.
23. **Music in American Education** (Source Book II.) Source material for all areas and levels of music education, for music educators, students of music education and administrators. Edited by Hazel Nohavee Morgan. 1955. 384 pp. Flexible board cover. \$4.75.
- \* 24. **Music in Everyday Living and Learning.** Ways of integrating music with other experiences. Prepared for Commission IV (Music for Preschool, Kindergarten and Elementary School) by the Integrated Activities Committee, Gladys Tipton, chairman. Edited by Roberta McLaughlin. 1960. 54 pp. \$1.00.
- Music Lists.** See "Competition Materials and Music Lists."
25. **National Anthem of the United States of America, The Code for the.** Recommendations applying to all modes of civilian performance of The Star Spangled Banner. Printed in a four-page leaflet with the authorized "service version" in A-flat (words and music). Single copy 5¢; per dozen copies, 35¢; per hundred, \$2.00.
- Piano Instruction.** See under heading "Piano in the Schools."
- Preschool and Kindergarten.** See 11, "Music for Fours and Fives."
26. **Program for Music Education, Outline of a.** Prepared by the Music Education Research Council and adopted by the MENC at its 1940 meeting. Revised 1951. Four-page leaflet. 5¢. Quantity prices on request.
27. **Public Relations, The Music Teacher and.** Prepared for Commission III (Music in General School Administration) by the Committee on Public Relations in Music Education. Edward J. Hermann, chairman. 1958. 48 pp. Paper cover. \$1.00.
- Research in Music Education, Journal of.** See heading "Periodicals."

28. **Secondary Schools, The Music Curriculum in.** Prepared for the National Association of Secondary-School Principals by an MENC committee, Frances M. Andrews, chairman. 1959. 116 pp. \$2.25.

29. **Senior High School, Music in the.** Prepared by Commission VI. (Music in the Senior High School) Wayne S. Hertz, chairman. 1959. 112 pp. \$2.25.

30. **Singing in the Schools.** Three monographs prepared for Commission II (Standards of Music Literature and Performance) by the Committee on Literature and Interpretation of Music for Choral Organizations, Helen M. Hoamer, chairman. Titles: "Small Vocal Ensembles," "Assembly Singing," "Choral Music in the Junior High School and Its Relation to the Adolescent with Particular Reference to Boys' Voices." 1958. 32 pp. and cover. 50¢.

31. **Supervision and Administration in the Schools, Music.** A report of the Music Education Research Council. 32 pp. 1949. 50¢.

32. **The Threshold of a New Age.** Address by J. F. Leddy, MENC Biennial Convention, Atlantic City, 1960. 16 pp. 25¢.

33. **Your Future as a Teacher of Music in the Schools.** Valuable source of information for high school counselors and students considering music teaching as a vocation. Revised 1959. By William R. Sur. 8 pp. 30¢ postpaid. 10 or more copies 20¢ each plus postage. Over 51, 15¢ each plus postage.

#### STRINGS

**String Instruction Program in Music Education, The.** A series of reports issued by the MENC Committee on String Instruction in the Schools, Gilbert Waller, general chairman.

34. **String Instruction Program No. 1 (SIP I).** Chapters: (1) The Importance of Strings in Music Education. (2) String Instruments Study and Playing. (3) Improvement in Teacher Training Curricula in Strings. (4) Basic Principles of String Playing as Applied to String Class Teaching. (5) Minimum Standards for String Instruments in the Schools. 1957. 24 pp., cover. 75¢.

35. **String Teachers, Bibliography for (SIP II).** Albert Wassell and Walter Haderer. 1957. Planographed. 16 pp. and cover. 50¢.

36. **String Teacher and Music Dealer Relations and Problems (SIP III).** By John Shepard and Subcommittee. 1957. 12 pp. and cover. 50¢.

37. **Recruiting Strings in the Schools (SIP IV).** By William Hoppe and Subcommittee. 1957. Planographed. 7 pp. and cover. 50¢. In same pamphlet with SIP V.

**Interesting String Majors in Music Education (SIP V).** By Gerald Doty and Subcommittee. 1957. Planographed. 8 pp. Included in pamphlet with SIP IV, the price of which is 50¢.

38. **Why Have a String Program? (SIP VI).** By Markwood Holmes and Subcommittee. Planographed. 7 pp. and cover. 50¢. Included with SIP VII.

**Selection and Care of a String Instrument, The (SIP VII).** By Frank Hill and Subcommittee. 1957. Planographed. 8 pp. Included with SIP VI, the price of which is 50¢.

39. **Double Bass Playing, Basic Principles of (SIP VIII).** By Edward Krollick. 1957. Planographed. 14 pp. and cover. 50¢.

40. **Cello Playing, Basic Principles of (SIP IX).** By Louis Potter, Jr. 1957. Planographed. 14 pp. and cover. 50¢.

41. **Violin Playing, Basic Principles of (SIP X).** By Paul Rolland. 60 engraved examples and illustrations. 1959. 56 pp. and cover. \$1.50.

#### BIBLIOGRAPHIES

42. **Contemporary Music.** A suggested list for High Schools and Colleges. Prepared by a Committee of the MENC, Howard A. Murphy, chairman. 1959. 32 pp. 75¢.

43. **Index to Americana in the "Musical Quarterly."** Hazel Kinsella. Fall, 1958 (Vol. VI, No. 2) issue of JRME. 151 pp. Paper cover, sewed binding. Single copies \$3.00.

44. **Music Education Materials—A Selected Bibliography.** A Music Education Research Council report prepared by a special committee under the chairmanship of Earl E. Beach. Published as an issue of the Journal of Research in Music Education. Vol. VII, No. 1, 1959. 158 pp. Paper cover, sewed binding. Single copy price, \$5.00.

45. **Research Studies in Music Education, Bibliography of.** 1932-1948. Some 2,000 titles representing over 100 institutions. Prepared by William S. Larson for the Music Education Research Council. 1949. 119 pp. Paper cover, sewed binding. \$2.00.

46. **Research Studies in Music Education, 1949-1956, Bibliography of.** Prepared by William S. Larson. Published as the 1957 Fall issue of the Journal of Research in Music Education. Includes more than 2,000 titles not contained in 1932-1948 compilation. 1958. 165 pp. Paper cover, sewed binding. \$3.00.

**String Teachers, Bibliography for.** See under "Strings."

#### PIANO IN THE SCHOOLS

47. **Keyboard Experience and Piano Class Instruction.** (Piano in the Classroom). A guide and aid for all who are concerned with teaching or curriculum planning. Edited by William R. Sur. 1957. 48 pp. and cover. \$1.00.

48. **Music Begins with the Piano.** An illustrated brochure presenting opinions of leading educators regarding the importance of piano in music education. MENC Committee on Piano Instruction in the Schools, Robert Pace, chairman. 1958. 8 pp. and cover. 10¢.

49. **Piano in School.** For administrators, teachers and parents; by Raymond Burrows. 1949. 16 pp. 25¢.

50. **Teaching Piano Classes, Handbook for.** A valuable treatise dealing with all phases of class piano instruction. 1952. 88 pp. \$1.50.

51. **Traveling the Circuit with Piano Classes.** School superintendents, directors and teachers tell how piano classes were put in operation in their schools. 1951. 31 pp. 50¢.

#### COMPETITION MATERIALS AND MUSIC LISTS

##### Recent publications

52. **Adjudication, Standards of.** This is the completed section on adjudication of music competition-festivals in preparation for the NIMAC Manual on Interscholastic Activities in Music. 1954. Mimeographed. 9 pp. and paper cover. 25¢.

**Official Adjudication Forms.** Special forms for each of 17 contest categories for use in competitions and festivals. (National Interscholastic Music Activities Commission of MENC.) See complete listing below.

\*53. **Materials for Miscellaneous Instrumental Ensembles, Strings, Woodwinds, Brasswinds, Percussion.** Listing of music for unusual combinations of instruments. Prepared for Commission II (Standards of Music Literature and Performance) by the Committee on Literature and Interpretation of Music for Instrumental Ensembles, George Wain, chairman. 1960. 90 pp. \$2.00.

\*54. **Selective Music Lists for Band, Orchestra, String Orchestra, Choral Groups.** Prepared by NIMAC. New edition available Fall 1961.

\*55. **Selective Music Lists for Instrumental and Vocal Solos, Instrumental and Vocal Ensembles.** Prepared by NIMAC, Arthur G. Harrell, chairman, Music Selection Committee. 162 pp. and cover. \$2.00.

56. **Sight Reading Contests.** Guide to the organization, management and adjudication of sight reading contests for bands, orchestras, choruses. NIMAC, 1954. 14 pp. and paper cover. 25¢.

57. **Official Adjudication Forms.** The forms listed below were revised (1958) with one exception (Student Conductors). Instrumental Ensemble—String (SIE-16), Choral—Small Ensemble (VE-16) and Marching Band Inspection Sheet (MBIS-17), represent categories not previously available. The others are revisions of previously existing forms. Printed on a variety of colored paper, the sheets are also punched for loose-leaf filing. The forms have been considerably simplified and all statistical data are concentrated in one section. The Marching Band Inspection Sheet provides on the back a diagram of a 200-piece band (10 files by 20 ranks) for locating specific offenders in posture, uniform, state of instrument or personal appearance. Band directors may wish to use these forms for their weekly inspections. Most of the forms will have many classroom uses.

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SC-4.....	Student Conductor
MB-5.....	Marching Band
DM-6.....	Twirling—Solo or Ensemble
V-7.....	Choral—Large Group
SRV-8.....	Sight Reading—Choral
VS-9.....	Vocal Solo
PSEBO-10.....	Percussion Solo and Ensemble
WIS-11.....	Wind Instrument Solo
SIS-12.....	String Instrument Solo
WIE-13.....	Instrumental Ensemble—Wind
PHS-14.....	Piano or Harp Solo
SIE-15.....	Instrumental Ensemble—String
VE-16.....	Choral—Small Ensemble
MBIS-17.....	Marching Band Inspection Sheet

#### PERIODICALS

58. **Music Educators Journal.** National official magazine of the MENC. Included with active, special active and student membership dues. Separate subscription \$3.50 per year. Single copy 65¢. Foreign subscription \$4.00.

59. **Journal of Research in Music Education.** Two issues each year (Spring and Fall). Subscription: One year (two issues) \$3.75; two years (four issues) \$6.75. When included with special active membership dues \$2.00.

**State Music Education Periodicals.** Official magazines of the respective federated state units of the MENC. See complete list in current issue of Official Directory which will be sent on request.

#### COPYRIGHT AGREEMENT FORMS

60. **Copyright Agreement Forms I and II.** Recommended by the College Band Directors National Association, Music Publishers Protective Association and Music Publishers Association. Single copy free; dozen 35¢; 100 \$2.00.

#### IN PREPARATION

**Guidance in Music and Your Career in Music Education.** (Companion publications, tentative titles)

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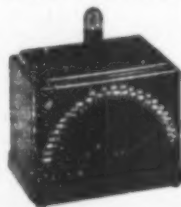
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**"CONCERT MUSIC USA."** The 1961 edition of "Concert Music USA," published by Broadcast Music, Inc., contains facts and figures about the healthy growth of concert music in the United States. For instance, the field of concert music has grown 44 percent faster than the total American economy during the past twenty years; more than nine million children play musical instruments and receive musical instruction in schools and with private teachers (in 1947 only two and a half million were so fortunate); there are more than 73,000 instrumental musical organizations in US schools—25,000 orchestras and 48,000 bands. All told, it is a happy report contained in the attractive red, white, and blue folder that is available from the Public Relations Department, Broadcast Music, Inc., 589 Fifth Avenue, New York 17, N.Y.

**FREE CHORAL MANUAL.** E. R. Moore Company is offering a new publication "Winning Public Support for the School Choral Group" for free distribution to choral directors. The brochure gives detailed instructions designed to help the director win recognition and community support for choral groups and glee clubs. Listed are sections dealing with newspapers and radio and television stations, including details such as preparation of editorial copy, copyright clearance, and stage properties. Choral conductors may obtain the manual without charge by writing to: E. R. Moore Company, 932 W. Dakin St., Chicago 13, Illinois.

**THE MUSIC LISTENER'S GUIDE,** 3rd edition, by Meyer M. Cahn is now available, attesting to the usefulness of this series of listening experiences which first appeared in 1953. An examination copy of the completely revised book may be secured from the Forman Publishing Company, 647-15th Avenue, San Francisco 18, California.

**PORTABLE MUSICWRITER.** Cecil Effinger, professor of music at the University of Colorado, Boulder, developed his first standard commercial musicwriter in 1955. In the summer of 1961 he presented a compact version known as the "studio model." The musicwriter makes it possible for musicians, teachers, students, composers, publishers and others to produce quality music copy in far less time and cost. The standard and portable models are manufactured and marketed by the Music Print Corporation of Boulder, which Mr. Effinger heads as president.

**RECORD CATALOG.** "Phonograph Records for Classroom and Library" is a new 60-page catalog listing records according to subject areas and grades. Compiled for the kindergarten to 12th grade school programs, it includes sections on music appreciation, rhythms, square dance, social studies, and language arts and is available to music educators without charge from Educational Record Sales, 167 Chambers Street, New York 7, N.Y.

**SAM FOX PUBLISHING COMPANY, INC.,** music publishers of New York, Chicago, and Hollywood, has acquired the University Music Press catalog of Ann Arbor, Michigan, making available for world-wide distribution works written by contemporary American composers, and educators from the University of Michigan.

**NEW RECORDING.** "Contest Music for Trumpet and Cornet" is the fourth recording in a series designed to assist student instrumentalists in selecting and performing contest solos. Selections are graded in order of difficulty with a short description of each solo and technical hints included. Distributed by the educational department of H. & A. Selmer, Inc., Elkhart, Indiana, the recording is priced at \$2.50.



SOME OF the 600 music educators who attended the Fred Waring Music Workshop are shown during a class. Reports indicate that many of the innovations begun at the 1961 summer session were highly acclaimed by those in attendance. The new presentation of aids, both practical and philosophical, revitalized the course of study presented each summer by the Fred Waring Music Workshop in Delaware Water Gap, Pennsylvania. Conducting the class is Lara Hoggard, Hemet, California.



**RECOMMENDED RECORDS.** Capitol-Angel has published "Educational Music Guide," listing phonograph records recommended for schools, colleges, and libraries. It is said that this is the first time any company has ever attempted to put together such a reference work written by music educators. The publishers give special appreciation to 26 music educators—"each gave generously of his time and knowledge in the selection and evaluation of the recordings and in the preparation of the descriptive text." For further information write the educational department of Capitol Records Distributing Corp., The Capitol Tower, 1750 Vine Street, Hollywood 28, Calif.

**M. HOHNER, INC.,** Andrews Road, Eicksville, L.I., N.Y., has become the American distributor for the Sonor lines of percussion instruments and drum heads. Produced by Johs. Link Company in West Germany, the instruments are available in three groups: Drums, outfits and accessories of "The New Beat" and "Star" series; Latin-American rhythm instruments; and percussion instruments for school music.

**NEW PORTABLE TAPE RECORDER.** V-M Corporation has added to its 1962 line an all-new compact tape recorder (list price \$169.95), which, it is stated, incorporates 22 quality features, many of which are found only on much larger, more expensive units. The new V-M Model 730 is a monaural unit that records and plays back  $\frac{1}{2}$  track tapes of all three popular speeds— $7\frac{1}{2}$ , 3 $\frac{3}{4}$  and 1 $\frac{1}{2}$  inches-per-second; stands  $7\frac{1}{2}$  inches high, is 13 inches wide and 14 inches deep. The new unit employs push-button controls, plus a new record-play lever which prevents accidental tape erasure; separate bass and treble controls; V-M's famous compensated "tone-o-matic" loudness control; high fidelity speaker system (5" x 7" speaker with 2.15 oz. magnet). A cathoptic tuning indicator allows accurate adjustment of recording level and a three dial digital counter provides quick, precise recording location on the tape. V-M monitor switch permits listening to a recording while it is made from a radio, TV or phonograph. Tape travel may be stopped noiselessly during record or play-back with the pause button. V-M 3-positioned microphone, included with model 730, may be used in the hand, on desk or table-top, or as a lavalier microphone.

Three other "tape-o-matic" models (Nos. 710, 720, 722) complete the V-M tape recorder line. Address inquiries to the Voice of Music, 226 Pipestone Street, Benton Harbor, Michigan.

**LAKE COUNTY MUSIC.** A pilot workshop of a series designed to improve vocal and instrumental music in the elementary and secondary schools of Lake County, Illinois, was held on the campus of Lake Forest College, September 9. More than 700 persons were present, a fine record in view that such a workshop had never before been held on a county basis in the State of Illinois. The chairman of the committee which staged this successful event was Arnold R. Thomas, chairman of the music department, Lake Forest College. Others on the committee included: Marjorie Greener, director, music education, Waukegan City Schools; Olive Dobson, music supervisor, Lake County Rural Schools, Barrington; William S. English, supervisor of music, Lake Forest Public Schools; Merlin P. Duba, director of music, Lake Bluff Schools; Florence Ottesen, music consultant, Highland Park Elementary School, District 108; Frank Laurie, band director, North Chicago Elementary Schools; Mrs. James O. Grace, vocal and string instrument director, Libertyville-Fremont High School; Newell Kesinger, band director, Grayslake High School; and Chester Kyle, director of music, Deerfield High School.

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## New BOOKS

**SUPPLEMENTARY VOLUME TO GROVE'S DICTIONARY OF MUSIC AND MUSICIANS, Fifth Edition.** Edited by Eric Blom and Denis Stevens. (New York: St. Martin's Press, Inc.), 1961. 493 pp. \$15.00.

Musical scholars in the English-speaking world need no elaborate introduction to the fifth edition of the *Grove's Dictionary of Music and Musicians*. Knowledge of the existence of this supplement will cause all owners of the nine-volume set to wish to bring up-to-date their 1954 reference books. This is the purpose of the supplement and in accomplishing this the editors have provided a volume devoted to corrections (one fourth), additions to existing articles (one fourth), new entries on persons or subjects previously omitted (one fourth), and new discoveries in the field of musicology. The book is collated with the body of the fifth edition. Entries are, of course, listed alphabetically and give the page, column and line for additions and corrections. Some of the more extensive additions include articles on Cathedral Music, Cori Spezzati, Degrees in Music, Musical Editing, Electronic Music, Italian and Russian Folk Music, Harmonic Analysis, Lourer, the Oboe, Operetta, the Pandora, Plain-song Notation, Vespers, Voice Training and the Xylophone. Biographical additions include Thomas Damett, Johannes de Grocheo, Jacopo da Bologna, Matteo da Perugia, Pycard, and a host of contemporary conductors, composers, singers, instrumentalists and musicologists.

Though the new entries are complete in themselves and so provide the book with sections of complete and interesting reading, many of the entries are a mere one or two line correction or addition and make little or no sense without the companion volumes. The suggestion made in the preface, that the owner of a set of *Grove's* should take the time to go through and indicate in the original volumes where the supplement had an addition or correction, certainly represents the way to get the most good from the work.

Denis Stevens, who was one of the contributors to the Fifth Edition took over the job of editing following the sudden death of Eric Blom.

**THE SLEEPING BEAUTY.** From the tales of Charles Perrault, with musical themes by Peter Ilyich Tchaikovsky, and adapted and illustrated by Warren Chappell. (New York: Alfred A. Knopf, Inc.), 1961. 36 pp. \$2.95.

Almost any child would enjoy reading and looking at this handsomely illustrated fairy tale. With the help of a reasonably musical adult, a child could be shown a lovely world of fantasy, for the text is not only accompanied by charming drawings but musical examples as well. Adapted with care from the original Perrault story which has been cherished by many generations of children, illustrated with an eye for authenticity as well as beauty, the book has the added virtue of clearly showing the interrelations of the arts. This book should make an excellent Christmas gift for children from three to about ten.

**TUNING THE SCHOOL BAND.** By Ralph R. Pottle. (Publisher: Ralph R. Pottle, 407 N. Magnolia St., Hammond, La.), 1960. 76 pp. \$3.75.

Mr. Pottle has brought together in a handy volume concise reports of research into the intonation problems of wind instruments. The manifold conditions which affect the pitch of band instruments are presented in simple, lucid terms with helpful illustrations, tables and charts. Coverage of the physical-acoustical factors involved in band intonation is excellent, but this work does not purport to include methods which might be used to increase attention to pitch on the part of school players. However, some tuning procedures recommended in the book may produce, as an attendant result, greater alertness toward pitch adjustment by school performers.

Contained in the book are a series of tuning guides, one for each instrument, designed by Mark H. Hindsley. These guides, which are available separately in quantities for distribution to band members, suggest some interesting, if unorthodox, tuning notes for each instrument and provide some information to the player about the "internal" tuning problems of his instrument.

The information in this little volume deserves careful study in instrumental methods classes, for, aided by this book and the tuning guides, the band director and his students can both anticipate some of the difficulties of playing in tune, and, through anticipation, more quickly realize improvement in the pitch accuracy of the band.

—NEWELL H. LONG, *School of Music, Indiana University, Bloomington.*

**PLAYING AND TEACHING BRASS INSTRUMENTS.** By Robert W. Winalow and John E. Green. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc.), 1961. 134 pp. \$5.25.

This book was designed for brass instrument classes in teacher training institutions. After introductory material on holding the instruments, posture, breathing, and embouchure, the book presents all of its exercises and compositions in score form. Trumpet, horn, trombone (or baritone), and tuba players can see thereby the relationships between the various brass parts of the musical score. Thus they can gain score reading experience while developing instrumental techniques. The music used throughout the work is interesting, having been chosen from the works of master composers and from the literature of folk song. The pace of development for beginning players seems well thought out and the explanations of new techniques are brief but explicit. Particular problems of an individual instrument such as the slur on the trombone are treated separately. Though the majority of the studies and pieces are in unison (or at the octave) a few offer divided parts and there is a section of ensemble material scored in from four to seven parts.

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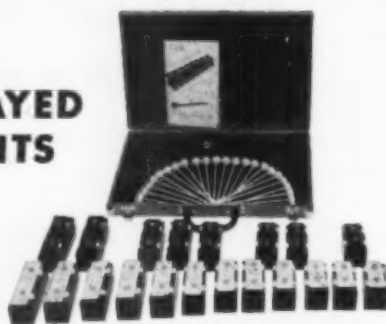
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New York 1, N. Y.

**MUSIC FUNDAMENTALS FOR THE CLASSROOM TEACHER.** By Gene C. Wisler. (Boston: Allyn and Bacon, Inc.), 1961. 250 pp. \$4.25.

At the rate that books on music for the classroom teacher are coming from the press, to write on the subject would almost seem to be a national pastime. Happily, this is one of the finer contributions in this category of textbooks.

The author identifies its use as a textbook for college classes in basic music reading in preparation for the music program for the elementary classroom teacher.

It is a combination of textbook and a workbook—including "Aids to Understanding" which serve as guide sheets for individual listening following a series of well-developed listening lessons, with some pages devoted to practice writing, scales, intervals, chords, creative writing, as a means of technical drill to reinforce automatic recognition of those elements necessary to effective reading.

Mr. Wisler believes strongly in the importance of the eyes and ears in developing music reading ability and attaining this through experiences in a variety of musical activities, with particular emphasis on the vocal-instrumental approach. Hearing and seeing are the focal points around which this book is organized and through these two senses the elements of notation are learned in the sequence in which they appear in the song material rather than the usual order followed in most texts of this kind.

The author is perceptive of the needs of the classroom teacher. The material is well chosen and comprehensive and gives evidence of careful preparation. While the methods and materials employed are geared to the teacher's learning, it can easily be adapted and used in elementary classroom teaching.

Explanations are clear and concise and in language that the nonprofessional can easily understand. Song sources for supplementary reading and study are listed from five of the current song series. There are well chosen lists of material for listening to supplement the musical forms under discussion. Through guided listening the author seeks to enrich the learner's background and increase his knowledge through an understanding of the elementary structure of music. Items discussed in each chapter are listed at the end of the chapter. It is well indexed and includes a glossary of musical terms and forms. The book is spiral bound and the print and illustrations are unusually clear.

—MARY FRANCES BANNAN, assistant professor of music education, Michigan State University, East Lansing.

**GUIDING MUSICAL EXPERIENCES OF CHILDREN.** (Towson, Maryland: Board of Education of Baltimore County), 1960. 136 pp. \$2.50.

*Guiding Musical Experiences of Children*, a recent publication of the Board of Education of Baltimore County, is intended for both the classroom teacher and the vocal music teacher. It is, in point of fact, specifically designed for those situations in which music is a shared responsibility of both the classroom teacher and the music specialist.

Among the unique features of this attractive guide is a Classroom Teacher Self-Evaluation Check List. Areas such as singing, rhythmic discrimination, familiarity with instruments and music reading ability are outlined. The teacher can then classify himself as A, B, or C, depending upon the level of his abilities. In the twenty-eight classroom experiences

which appear in this guide, there are suggestions appropriate for each of the three classifications. These suggestions have additional value in that they indicate specific ways in which classroom teachers might develop new abilities or improve their skills.

Over half of the book is devoted to a list of materials to supplement and enrich the outlined experiences. The references include suggested songs and records in a number of series. In addition there is a comprehensive section of materials for correlation with social living problems, a valuable source for classroom teachers and vocal music teachers alike.

Guiding Musical Experiences of Children is the outgrowth of two summer workshops as well as experimental practice by the teachers of the area. The publication reached its completion under the guidance of Nicholas Geriak, Supervisor of Elementary School Music for Baltimore County, working with many teachers, supervisors and administrators.

Copies of the Guide are available to music supervisors, curriculum laboratories and professional libraries. Orders should appear on the official order form of the school or library concerned, and be sent to the Baltimore County Board of Education, Attention: Mr. Alfred Helwig, Director of Curriculum, Towson 4, Maryland.

**DEVELOPMENTAL TECHNIQUES FOR THE SCHOOL DANCE BAND MUSICIAN.** By Rev. George Wiskerchen. (Boston: Berklee Press Publications, Inc.), 1961. 212 pp.

The Berklee Press is committed to the recognition and encouragement of popular music idioms—particularly jazz—in music education. Rev. Wiskerchen's book has a foreword by Stan Kenton, a preface by Charles Suber, publisher of *Down Beat*, and a host of well known jazz musicians and teachers who have given assistance to the author among whom are listed Clifton Burmeister, Don Jacoby, John La Porta, Clem De Rosa and numerous others.

Technical problems of the saxophone, brass, and rhythm sections are gone into in some detail along with discussions of style and phrasing, intonation, precision, balance, dynamics, improvisation, and "Jazz Theory." Appendices include a selected bibliography of texts, recordings, and a graded list of dance band arrangements, a glossary of dance band terminology and symbols.

The author has worked for a number of years developing stage and dance band groups at Notre Dame High School in Niles, Illinois. He is personally convinced that the teaching of jazz and commercial style groups have educational value.

**THE LISTENERS GUIDE TO MUSIC.** By Percy Scholes. (New York: Oxford University Press) (1919) 1961. 97 pp. \$1.25.

This popular introduction to listening to music has gone through at least ten editions before finally appearing in a paperback. Percy Scholes, author of the *Oxford Companion to Music* and many another scholarly publication, has devoted a lifetime in behalf of the poor benighted soul who yearns to penetrate beyond the mysterious shroud surrounding the Muse. If, in the passage of time, a little dust may have gathered on some of the ideas first described in 1919, nevertheless one may find in this small book many a succinct, practical, highly condensed thought expressed in Scholes' inimitable way which will still delight the reader.

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**MENC State Presidents National Assembly**

March 14-15, 1962, at Chicago

#### **MELODY WRITING AND ANALYSIS.**

By Annie O. Warburton. (London: Longmans, Green & Co. Ltd.), 1960. 188 pp. \$2.75.

This is the second edition of a book first published in 1952. Intended as a companion for the author's *Harmony* "it tries to do for melody writing and analysis what that book aimed at doing for harmony." This aim seems to be to present systematically the material needed to pass various music examinations in England.

The book is divided into six parts, Elementary Melody Writing, The Setting of Words to a Melody, More Advanced Melody Writing, More Advanced Melody Writing to Words, Melody Analysis, and Analysis of Short Piano Pieces. The author's plan is to present an observation about melody and give an example from folk song or composed literature. Then follows a series of exercises or problems to be solved dealing with that point. This process results in a wealth of examples and exercise material and for this reason alone the book should be of great value to anyone teaching this phase of the subject. Some may wish to consider it for use as a textbook and many individuals will undoubtedly find it helpful when studying alone.

**MUSIC IN SCHOOLS.** Ministry of Education. Pamphlet No. 27. (London: Her Majesty's Stationary Office), 1960, second edition. 48 pp. \$ .60.

That the basic principles of current music education theory could be covered in a 48-page pamphlet seems a doubtful thesis. Yet this is what is accomplished by this British publication. Not only are primary, secondary, and special schools dealt with, but the ten-page introduction provides a fascinating history of music education. This alone makes the booklet an essential for college courses in music education. Also included is a section on festivals and concerts and an appendix which lists space and equipment needs for school music programs. Aside from slight differences in terminology and organizational patterns the publication might be taken for a distillation of American thought and practice. The comments about class piano might be the exception. Eight pages of pictures add to the attractiveness of the booklet which may be obtained in this country from the British Information Services, 45 Rockefeller Plaza, New York 20, New York.

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## Music Educators National Conference

### ANNUAL AUDIT REPORT

1960-1961

EVER SINCE the establishment of the national business office of the MENC in 1930, it has been customary to provide for an annual audit of the financial records. For approximately one week during each fiscal year, the auditor is in the headquarters office for the purpose of examining records and verifying accounts.

The following statements as approved by the auditor indicate sound business management of the Music Educators National Conference. It should be noted that the 1960-1961 fiscal year marked the greatest growth in membership in the history of the professional organization. As of June 30, 1961, active members numbered 20,090; partial members 5,931; life members 405; student members 10,420. The total membership as of June 30, 1961 was 36,846. It is gratifying to observe an increasing number of MENC Federated State Units which are voluntarily eliminating partial membership.

In addition to professional benefits, the Music Educators National Conference enjoys financial benefits from the fact that the MENC headquarters office is located in the building of the National Education Association. These financial benefits include

rent-free space for the MENC headquarters office (valued at \$15,000 per annum), maintenance, basic office furniture, basic telephone switchboard including all local telephone calls, and the opportunity to participate in the NEA employee benefit program (insurance, hospitalization, retirement).

ALLEN P. BRITTON, President

### Accountant's Certificate

We have examined the balance sheet of Music Educators National Conference as of June 30, 1961, and the related statements of income and expense for the year then ended. Our examination was made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the accompanying balance sheet and statement of income and expense present fairly the financial position of Music Educators National Conference at June 30, 1961, and the results of its operations for the year then ended, in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

BISSELLE, MEADE & COMPANY  
By Philip C. Meade  
Certified Public Accountant

Washington, D. C.  
August 2, 1961

### Balance Sheet

#### ASSETS

as of June 30, 1961

#### General Fund:

On deposit—American Security and Trust Company	\$ 84,379.39
Office cash fund	35.00
Savings account, American Security and Trust Company	18,804.13
Investments:	
U. S. Government Securities	70,128.66
Special Retirement Fund	21,143.77
Funds held by NEA	5,603.27
Accounts Receivable	\$16,601.28
Less Reserve for Bad Debts	825.00
	16,076.28
Inventories	\$22,193.94
Less Reserve for Inventory Valuation	11,096.97
	11,096.97
Prepaid Expense—1963-1964 Pre-Convention Expenses	1,431.88
Prepaid Postage	574.94
Other Prepaid Expenses	169.30
Deposits: Postage, Air Travel	725.00
Office Furniture and Equipment	\$35,152.26
Less Reserve for Depreciation	10,242.15
	24,910.11

**Total General Fund** \$255,948.79

#### Life Membership Fund:

American Security and Trust Company	\$25,030.50
Jefferson Building Association	10,000.00
Interstate Building Association	10,000.00
Dues Receivable	15,913.50
	<u>60,944.00</u>

**Total Assets** \$316,912.79

### LIABILITIES AND RESERVES

#### General Fund:

Accounts Payable	\$ 1,475.45
Operating Reserves—Balance, July 1, 1960	202,369.60
Add excess of income over expenses	51,223.65

**Total General Fund** \$255,068.70

Reserve for Life Membership Fund 60,944.00

**Total Liabilities and Reserve Funds** \$316,012.70

### Statement of Income and Expense

#### INCOME

for fiscal year ended June 30, 1961

Dues and membership subscriptions to	
Music Educators Journal	\$164,208.41
Music Educators Journal, advertising	122,873.98
Publications and mailing lists	42,019.90
Convention income	127,744.58
Contribution from American Music Conference	3,000.00
Interest and dividends on investments and savings accounts	5,122.28

**Total Income** \$464,969.15

#### EXPENSES

Music Educators Journal:	
Printing, engraving, postage, commissions, general	\$ 91,590.27
Salaries	24,325.98
Publications: Printing, postage	28,730.90
Salaries	25,677.43
Convention: Programs, halls, auditorium, labor	103,452.47
Salaries	24,325.98
General and administrative expenses:	
Salaries	60,814.97
Retirement Fund (N.E.A.)	4,806.53
Telephone and telegraph	1,427.72
Executive office travel and expense	3,353.11
General office expense, printing and supplies	7,441.72
Auditing and legal	902.48
Group insurance and hospitalization	742.10
F.I.C.A. taxes	3,073.12
Depreciation on office equipment	2,763.35
General and promotional postage	4,023.35
Membership promotion and processing material	15,232.98
Commissions and committees	459.08
Official meeting expense	6,766.86
National Music Council	400.00
National President's expenses	758.04
Division expenses, operating and administrative	915.30
Bad debts charged off	310.40
Repairs and maintenance	1,451.36

**Total Expenses** \$412,745.50

**Excess of Income Over Expenses** \$ 51,223.65

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## Answers to Music Quiz

(See page 101)

1. A Sumerian hymn recorded on a clay tablet dated 800 B.C., but it has defied interpretation.
2. The Atlantic City Municipal Organ, Atlantic City, N.J. Completed in 1930, this instrument had 2 consoles (one with 7 manuals and another, movable one with 5), 1,225 speaking stops and 33,112 pipes ranging from 3/16 inch to 64 feet in length.
3. The straight 64-foot pipe in the organ of Sidney Town Hall, Australia. It emits a "note" of 4 cycles per second.
4. The State Trumpeter stop of the organ in the Cathedral of St. John the Divine, New York City. It is operated by a pressure of 50 pounds per square inch and has five times the volume of loudest locomotive horn.
5. It was the "Panomonico" built by the Austrian, Karl Waelzel. It had 150 flutes, 150 flageolets, 50 oboes, 18 trumpets, 5 fanfares, 2 timbals and 2 large drums. It was bought by Archduke Charles of Austria (1771-1847) for 100,000 French francs for the express purpose of annoying people of his court.
6. It is owned by the University of Texas Longhorn Band. Made by Ludwig Drum Company when associated with the Conn company.
7. It is the Cristofori piano built in Florence in 1721 and now preserved in New York's Metropolitan Opera.
8. It was the orchestra for the World Peace Jubilee staged in Boston on June 17, 1872, with 2,000 musicians supported by a choir of 20,000 voices. Johann Strauss conducted this array in "The Beautiful Blue Danube."
9. Arturo Toscanini (born March 25, 1867) who conducted the NBC Symphony Orchestra in Carnegie Hall, New York City, for the last time on April 4, 1954, 10 days after his 87th birthday, so ending a 68-year-long career.
10. The youngest recorded conductor was Willy Ferreo (1907-1954) a native of Rome, who conducted an orchestra in Paris in 1911 at the age of four.

[Editorial Note: This "Music Quiz" was submitted by Helen Hirsch, author of "A Collection of Rare Straussiana," in the January 1961 issue in MEJ.]

An active newspaper reporter and freelance writer, Miss Hirsch gleaned the answers to these questions in a variety of ways. Questions 1, 2, 3, and 10 were culled from *The Guinness Book of Superlatives* (New York: Superlatives, Inc.) 1956. Questions 4 and 7 were obtained on reportorial visits to St. John the Divine cathedral and to the Metropolitan Opera House. Question 5 derived from a history on Archduke Charles of Austria located in the State Library of Miss Hirsch's native Vienna. Question 6 came from a brochure on the Longhorn Band, question 8 from personal Straussiana collection, and question 9 from the program of Toscanini's farewell concert.]

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1962—March 16-20; Chicago, Illinois

1964—March 6-10, Philadelphia, Pennsylvania

1966—March 18-22, Kansas City, Missouri

For schedule of 1968 MENC Division meetings, see "Bulletin Board," Page 3, this issue.

# Music Educators Journal

VOLUME 48, No. 2

NOVEMBER-DECEMBER, 1961

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THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association of the United States, is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities, teacher-training institutions. Membership open to any person actively interested in music education. Headquarters: 1201 Sixteenth St., N.W., Washington 6, D.C.

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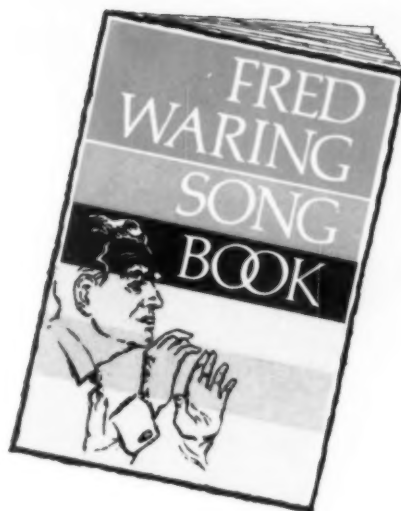
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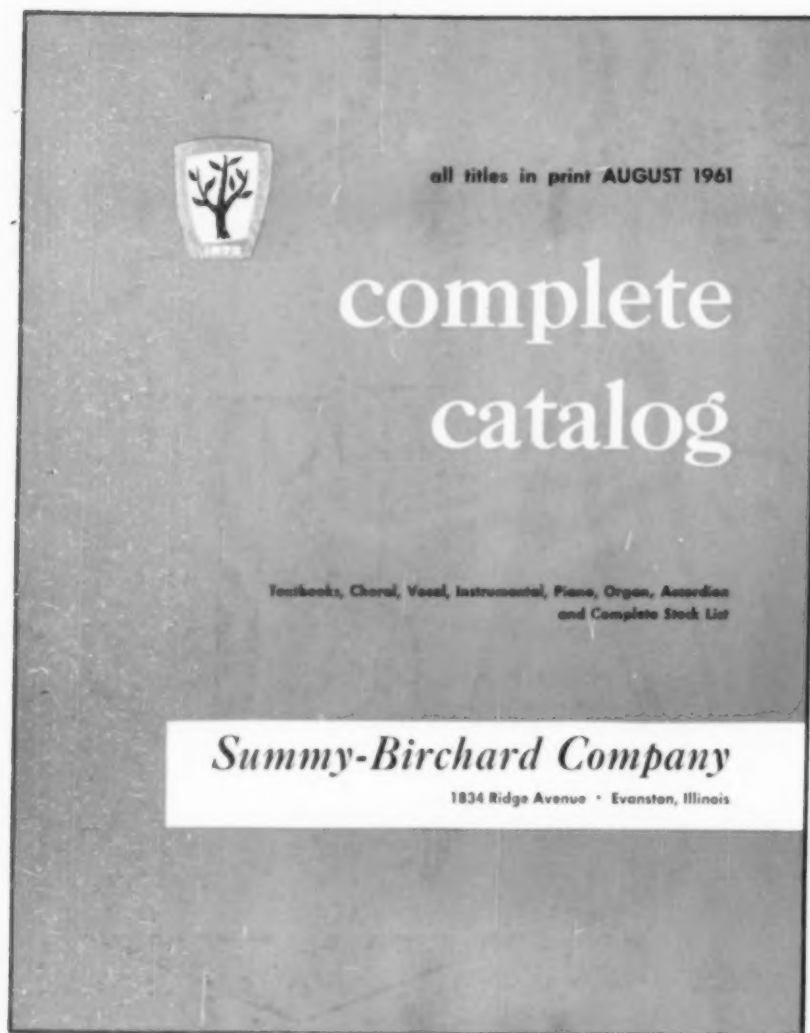
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